

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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WITH 3 COLOR PLATES.



"MASTER LAMBTON" (OTHERWISE KNOWN AS "THE BOY IN RED"). BY SIR THOMAS LAWRENCE.

(PAINTED IN EMULATION OF "THE BLUE BOY" OF GAINSBOROUGH.)

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MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



On another page will be found an account of the sale at Chickering Hall, on April 6th, republished from The New York Herald, of "the collection of modern paintings, chiefly of the Barbizon School, owned by Senhor Salvador de Mendonça, Brazilian Minister at Washington." On the "press view" day, I visited the Fifth Avenue auction rooms where the pictures were hung. After a hasty but amply sufficient examination of them, I told Mr. Norman that, in my opinion, nearly all the so-called examples of the "Barbizon School"—which presumably, in this case, was made to include the lot attributed to Decamps—were either forgeries or of such doubtful authenticity as to be worthless, artistically speaking. Two pictures attributed to Henner I said he surely should know about, after having had to refund to a buyer the money paid him for a canvas of similar character bearing the same name. Mr. Norman admitted that he had heard some doubts expressed by visitors as to the genuineness of some of the pictures, but others assured him that they were "all right." He admitted that he could not judge for himself, and said that he supposed that, coming from the Brazilian Minister, the pictures must be genuine. I advised him to consult some experts, and if my opinion was confirmed by them to refuse to go on with the sale.

HAVING but lately recorded, in these columns, an instance of most commendable fair dealing on the part of Mr. Norman, it was disappointing that, on such an important occasion as this, he should hesitate to maintain, at any cost, the reputation thus given him. Failing to persuade him, I had to adopt a rather desperate course. I could not warn the public through The Art Amateur; for the next issue of the magazine could not appear for three weeks. It was possible, however, that the owner of the pictures might offer to guarantee the attributions in the catalogue. It was with this hope that I attended the sale and publicly put the question to the auctioneer. His answer, naturally, did not satisfy the audience.

A MODEL catalogue in most respects is that of "The Art Collections of the American Art Association—Part I," now being dispersed at auction at Chickering Hall, "to settle the estate of the late R. Austin Robertson." In editorial arrangement and typographical appearance it is all that could be desired, and it is so compact that, although it contains over four hundred pages, with scores of serviceable illustrations in the text, the book could be slipped into one's coat pocket. Pedigrees of the pictures in nearly all cases are fully given. I must note some exceptions. In the case of "Homme d'Armes," attributed to Rembrandt, the record ends with 1880. It should have been brought down to 1889, when the picture was bought at the Secrétan sale for 23,000 francs. Mr. Richard Mortimer, it seems, got it the other night for \$9000. When we consider that the man's helmet has put forth a handsome set of plumes since its last appearance in an auction room, the increased price does not seem excessive. The picture has been nicely painted over, too, in parts, and looks as good as new.

THE omission to insert the Secrétan date in the catalogue perhaps is accidental. But what accident causes the omission of the record of No. 80, "A Wallachian Posting House," by Schreyer? This is the picture that was knocked down for \$6900 at the Probasco sale by the "American Art Association" at Chickering Hall on April 18th, 1887. It was No. 46, and there is a full-page illustration of it in the Probasco catalogue de luxe. The dimensions of the painting as given then are 60x36. In the present catalogue they are 63x38½. Which statement is correct? In the Probasco catalogue it is called "Russian Landscape, Horses and Figures." The new title is certainly an improvement; but what has happened to the picture to cause it, in five years, to grow three inches one way and two and one half the other?

Are we to attribute the increased dimensions to the salubrious effect of the American climate, that caused plumes to sprout from the helmet of the "Rembrandt"? I am also at a loss to understand how this Schreyer gets into this sale. It was sold "without reserve," April 18th, 1887, by the "American Art Association," and bought by one of the firm on that occasion; but it said that it was for Mr. Sutton's private collection. Then why is it in this "partition" sale, to settle the estate of the heirs of the late R. Austin Robertson? And why is Rousseau's fine "Forest of Compiègne," from the Probasco collection (sold "without reserve"), now sold again, and given a new name and new dimensions? It was No. 49 of the Probasco catalogue, and was called "Forest at Fontainebleau." The size then was given as 31x21; now it is 29x20!

MANY persons, I am sure, must share my curiosity to know when and how the "American Art Association" acquired the collection of watches, snuff-boxes, and bijouterie, the descriptions of which appear toward the end of the catalogue of Part I. The "American Art Association" has never been known to buy or sell such objects. Nearly all of these so-called "old" enamelled watches, snuff-boxes and the like are modern Viennese work. The movements—and these are worthless—are the only thing "old" about the watches. An exception is the triple-faced watch 2619, which seems wholly genuine. The snuff-boxes, 2628, gold; 2629, crystal; 2635, carnelian; 2636, mother-of-pearl and silver; 2642, gold, with miniature in enamel, are also correctly described in the catalogue.

AT the present writing the sale has proceeded no further than the dispersion of some of the Chinese porcelains, including the "hawthorn" ginger jar, for which Mr. Duveen paid \$3050—for Mr. Garland, it is said. This price is extraordinary; for there is no cover to the piece. Mr. Garland already has a finer example, for which he paid Mr. Duveen about half this sum. Taken as a whole, the porcelains in the sale are not remarkable, being chiefly the refuse of a dealer's stock. The red splash pieces are mostly modern. The great competition, I suppose, will be over the wonderfully fine pair of "famille verte" egg-shell lanterns, which, with the collection of snuff-bottles, were "sold without reserve" at the Mary J. Morgan sale of unsavory memory, only to reappear now, after the lapse of six years. The lanterns, it is well understood, were "bought in" by the estate for \$1750, and subsequently were sold to the "American Art Association." The snuff-bottles, ostensibly sold for \$4500, have since been for sale by the same firm of dealers. There are other egg-shell lanterns described in the catalogue as also of the Khanghe period (1661-1722), but there is a greasiness in the appearance of the glaze which suggests doubts as to the correctness of this attribution, and the lantern No. 694 may be put down as probably modern.

THE Barye bronzes may be said to have sold well, considering the prices asked for similar pieces by the Fifth Avenue dealers. At the Detmold auction sale at Ortgies' two years ago, the prices ruled a hundred per cent lower. It is curious that ever since the great Barye Loan Exhibition, the market for these beautiful objects has been very dull. Probably collectors were surprised and rather disgusted to find how many genuine examples were to be had in this country. "Theseus and the Minotaur" brought \$1050; a pair of candelabra, the originals of which were made for the Duc de Montpensier, \$2600; and "Panther Seizing a Stag" sold for \$830. "The Walking Lion" went for \$540 and "The Walking Tiger" for the same price, to add to the fine collection of Mr. Cyrus J. Lawrence, who also bought for \$625 the "Tartar Warrior Checking his Horse." Many antique Japanese and Chinese bronzes and vases were sold the same day. Mr. Robert Hoe, Jr., bought some fine pieces of cloisonné enamel.

(From The New York Mail and Express.)

"ANOTHER New York editor is charged with libel. Mr. Montague Marks, the able editor of the esteemed Art Amateur, is charged with libel by an art dealer. As a rule libel suits don't pay. Brother Marks needn't worry."

"Brother Marks" finds no occasion to worry. On the contrary, he will rejoice if the truculent "Colonel" Auguste Gross, who caused his arrest, will give him the opportunity of showing him up in his true colors, in a

court of justice. But a colonel of this stamp will rather run than fight. Gross hurried out of town as soon as he had caused the arrest of the editor of The Art Amateur, although the Grand Jury was in session at the time, and it was clearly his duty, having made his charge, to await their summons to support it. At the present writing, Gross is somewhere between Milwaukee and San Francisco, unloading more of his masterpieces of modern art on confiding "connoisseurs."

It is pointed out by The Evening Post that "the present legal mode of bringing editors into court to answer a charge of criminal libel is not only oppressive, but absurd. It is precisely the same as that followed in the case of thieves or burglars, or confidence men, although there can be no such thing as justifiable theft, or burglary, or cheating." The misdemeanor of libel, on the other hand, may not only be legally excusable, but praiseworthy. The Post says: "An editor charged with libel in England or France receives a note from the magistrate or from the prosecuting officer, requesting him to appear at a certain hour on a certain day. At the worst, this notice is given in the form of a summons." But in New York any shady fellow, against whom a reputable journal may caution its readers, may cause the arrest of the editor without the least expectation of carrying the prosecution any further. As a reward for his service to the public, the editor may be made "to pass three or four hours in a police court among criminals and semi-criminals, and, besides the trouble of procuring bail, incur the expense of employing counsel and preparing a grave answer to a ragamuffin before the Grand Jury." The Post proposes the following simple remedy:

"Arrests for libel on the police justices' warrants should be abolished, and the complainant be compelled to go in the first instance, as he has to do now in the second instance, before the Grand Jury and state his case. They would then pass, as they do now, on its reasonableness, and decide, as they do now, whether it had enough merit to warrant its being tried, to grant a warrant or summons, or refuse it accordingly. Nobody's interest would suffer by this change. Both parties would escape the empty formality of the preliminary arraignment in the police court; the complainant would lose no right which he now possesses; and the defendant would be protected against needless insult and annoyance before it was known whether he was really a malicious slanderer or a public benefactor."

THANKS to the munificence of Mrs. Theodore Havemeyer, St. Stephen's Church has the most beautiful old altar frontal and set of vestments of any congregation in the United States. The lady saw at Herter's these rare examples of fine seventeenth century Italian embroidery, and put them into Duveen's hands to be transferred to a new satin ground. At the celebration of High Mass at Easter they were used at St. Stephen's for the first time.

THE sale of the Robert L. Cutting pictures, as I anticipated, showed a good profit on the original investment. They cost about \$65,000, and brought \$111,130. "The Return from the Monastery," by Zamacois, went to Mr. Charles F. Crocker for \$16,000. It was in the Salon of 1869, and was sold to Mr. Cutting for about 8000 francs. The Van Marcke, which cost him about \$1500, I predicted would bring fully four times that amount—it brought \$7100. Troyon's "Cliffs, Normandy," was bought for \$4600 by Durand-Ruel. It cost about \$1800. Mr. Avery got Madrazo's "Coming Out of Church" for \$5500. Blakeslee paid \$1000 for Gabriel Max's unpleasant "Saint Cecilia," which probably cost Mr. Cutting three times as much. Bouguereau's "Italian Mother and Child," for which Mr. J. H. Eckhard, of Hartford, Conn., gave \$3400, originally cost about the same price. A new buyer was a Mr. Carson, whose liberality was more conspicuous than his judgment. He gave \$2750 for the Diaz, No. 23, worth about \$1200; \$3825 for the Dupré, No. 52, worth, say, \$1000; and \$4225 for the Jacque, No. 81, worth about \$2500—a fine example of the painter, which probably cost \$500. The Diaz, No. 68, for which he paid \$2400, was a beautiful picture, and well worth the money. It must have cost Mr. Cutting almost as much. Mr. George A. Hearn bought the Corot "River Scene" (73) for \$2400.

A PARIS dealer on "the quais" lately offered to the famous singer and connoisseur, Mr. F., a large Corot for 8000 francs. The gentleman liked it, but wanted the opinion of some expert before making the purchase. So he sent word to Mr. L. to go and see it and report to

him what he thought of it. Mr. L. saw it, and thought so well of it that he bought it for himself, and boasted far and near of the bargain he had secured. The great Pettit came to see it, and declared that it was a forgery. L. kept this information to himself, and promptly sold the picture for 20,000 francs to Messrs T. They subsequently found out that it was false, and called upon L. to refund the money. He refused. Messrs T. threatened a lawsuit. L., considering, probably, that his part in the transaction might not help his reputation much, yielded, and gave back the money. I dare say that the Corot will be palmed off on some innocent American this summer. As the dictum of Mr. Pettit seems to be final, it might be worth while for any of my readers buying Corots in Paris to pay him a fee for his opinion.

THIS same Mr. L., I hear, lately bought for 5000 francs a lot of 25 false "Courbets." He offered them to several dealers without success, but finally sold one of the pictures to an amateur for the price he paid for the lot.

JUST now the American market is flooded with forged Corots, Courbets, Michels and Monticellis. They used to be sent over ready signed; but the Custom House authorities, having shrewdly valued them as genuine pictures, and made the consignees pay duty accordingly, the rascally exporters now send their goods to their American agents unsigned. The signatures are added later to suit the tastes of buyers.

MR. PREYER, the Amsterdam picture dealer, hopes to give an exhibition of "old masters" in New York soon. As they are his "personal effects," he says, he does not anticipate being called on to pay duty on them. Perhaps the Custom House authorities will not take such a liberal view in the matter.

WITH the present issue, The Art Amateur concludes its thirteenth year. It takes this occasion to say that from its first issue up to the present time it has never hesitated to expose frauds in "the art business" wherever it has found them, and the public may feel confident that it will continue to do so without the least fear of any rascals who may mark their disapproval of its course.

WHEN you are at a "bal masqué," and every one, in spite of your disguise, insists on accosting you by your name, the best thing to do is to remove your mask and gracefully accept the situation. For a similar reason, My Note-Book will no longer be signed with the nom de plume "Montezuma," but by THE EDITOR.

THE NATIONAL ACADEMY EXHIBITION.

FIRST NOTICE.

AFTER a rather disheartening relapse into old ways, the "young blood" of the National Academy has once more asserted itself, and the consequence is an uncommonly good Spring exhibition. There are many good portraits, in itself an undoubted sign of progress; there are some excellent genre pieces in the "open air" movement; the mob of Impressionists is dividing into distinct bodies, and it is no longer difficult to distinguish those to whom Impressionism is merely a fashion which it may pay them to follow for a season from those who really produce valuable work, and perhaps the most valuable of which they are capable, in accordance with its principles.

Chief of these last is Mr. Twachtman. No one who has followed his career can say that he has taken refuge in Impressionism because he was unable otherwise to make a mark. He was one of the strongest of that little band of students from Munich that first set the new movement on foot, now many years ago. But he was, also, the first to break completely away from Munich methods and to develop a style of his own. We say "style" advisedly; and we confess that we would not know where to look for another American landscape painter whose works would serve as examples of what we mean by the term. We mean a certain imaginative recasting of the elements of a scene, and heightening up its expression. Mr. Twachtman's landscapes of ten to five years ago had this very uncommon quality in a high degree. In entering on the Impressionist way, he has not merely exchanged one formula for another; he has relieved himself from formulas

altogether. His picture in the corridor is very badly hung. One can see it only from a certain point on the stairs. It is a view from a rocky height over a small valley with a stream in it, at late twilight, everything being covered down with snow. His other, larger picture, in the East Gallery, is of a similar subject, but takes in more of the rocky foreground. Though he has abandoned all show of handling, Mr. Twachtman's method is still clean and constructive. He does not carry the "decomposition of tones" so far as some others to whom we will presently come. He is consequently enjoyable at short range; but there are none of those little secrets of the palette which make Mr. Tarbell's or Mr. Childe Hassam's pictures so interesting to students that they will go up and examine them with their noses within two inches of the canvas. At a reasonable distance Mr. Twachtman's works give one the impression of a real scene; such an impression as one might have in a peculiarly sympathetic mood.

Mr. Childe Hassam's picture, just referred to, is a life-size portrait of a girl in white, at a piano. Red and green and yellow and violet, instead of being mixed on the palette, are smeared on side by side. The decomposition of tones can hardly be carried much further unless we are to paint the outer walls of our houses, as at Genoa, with pictures intended to be seen from the harbor. From across the corridor these tones re-compose themselves and model the figure passably well, but not very well. The effect is brilliant, but we would have preferred a little grace of drawing and some expression. Mr. Horatio Walker's Impressionistic attempt, "Morning," with a flock of sheep being driven out to pasture, does not strike us as in any degree successful. To be candid, we think that this able painter would do better not to abandon the method with which he has made us familiar, and which is so well suited to the expression of his artistic temperament. It should be understood that everybody is not called upon to go to extremes in the new manner. Mr. Weir may be said to have gained a good deal in the rendering of light and in the modelling of a foreground. The tones of his landscape, No. 192, are, however, chalky, and the commonplace subject is not made interesting by his treatment of it. Mr. Edmund C. Tarbell's "In the Orchard" would probably be voted the most successful painting in the new manner. It is brilliant to the verge of crudity. The red garden seat, the yellows and blues of the young women's dresses, assert themselves strongly, and but for them the foliage would look blue in the shade, yellow in the sunlight. But the effect of open air and real afternoon sunshine is unmistakably there. The figures, too, are animated, their poses natural and varied, the grouping interesting.

We confess, though, that we turn to more quietly painted pictures with a sense of relief, as when we come into a cool room out of the glare of the sun. Mr. Walter Nettleton's "A Dark Interior" comes at once to mind. It is a corner of a bare room in a French peasant's cottage. An old woman is bending over an empty cradle. Outside there is warm light on white plaster and pink bricks; within is a sort of bluish gloom, in which, however, the forms of things are quite distinct. It is an excellent bit of refined and conscientious painting. Mr. Chase's "Portrait of Miss L—," standing with head and chin in a meditative pose, is one of the best things he has done in recent years. His "Miss C—," with hands on hips, in red against a red background, does not attract us, except by the painting of the dress. The near forearm is very poorly modelled. Miss Ida Waugh's "Jerta" is, again, something of a sensational picture, though the sensation is only that of sharp contrast between subject and background. It is the head, in shadow, of a pretty Dutch girl with an elaborate head-dress of thin muslin, projected against a bit of blue stream and bright green meadow. "Fortune-Telling," by Gabrielle D. Clements, is rather scattered in effect, but an excellent study of two little girls telling their fortunes near a mass of pink and scarlet geraniums. "Hanging the Nets," by Elizabeth R. Coffin, is not itself as well hung as it deserves to be. It is the interior of a village store, with two men at work as indicated by the title. Henry Prellwitz's "Idlewild" is a fanciful picture of a nude boy amusing himself in a forest clearing. "A Civil Burial," by Charles Sprague Pearce, is a good, perhaps we should say an important example of this clever artist. The scene is a street in a French village. We get just a glimpse of a coffin and a wreath of yellow immortelles in the doorway of a house. A woman kneels on the doorstep. A number

of old women are seated on a bench against the wall. At the extreme right is a group of civil functionaries. It is all very well done, but nowise impressive.

THE "AMERICAN ART ASSOCIATION'S" SALE OF PICTURES.

1—Lowith, "Birthday Congratulations," Henry Graves.	\$190
2—Le Poittevin, "The Seaside," John Emmons.	90
3—Delphy, "Sunset," W. S. Allen.	70
4—Gifford, S. R., "Sunset on the Lake," Schaus.	405
5—Damoye, "Sunset," A. O'Neil.	155
6—Bridgman, "Awaiting His Master," R. E. Moore.	215
7—Billet, "The Goat Girl," John Emmons.	205
8—Courbet, "Landscape," Mrs. S. D. Warren.	400
9—Pokitanow, "Woman and Horse," W. Runkle.	405
10—Ziem, "Constantinople," Knoedler.	525
11—Bordini, "After the Bath," Stanford White.	825
12—Dupré, "Evening Landscape," Henry Graves.	750
13—Diaz, "The Dead Oak," S. M. Palmer.	1,325
14—Henner, "Female Head," Knoedler.	1,200
15—Monticelli, "The Cavalier," Beers Brothers.	200
16—Vernier, "Near Paris—Old Mill," W. S. Allen.	100
17—Raffaelli, "Going Home," W. L. Elkins.	825
18—Madrazo, "Unmasked,"	675
19—Jacque, "The Poultry Yard," W. H. Martin.	510
20—McCord, "The Market Place," N. V. Lawrence.	225
21—Monet, "Argenteuil—Boats on the Seine,"	1,500
22—Sisley, "Marshes of the Seine," Durand-Ruel.	450
23—Neuhuys, "On the Marne," w. c.; Reichard.	80
24—Neuhuys, "The Sewing Les on," w. c.; Joseph Jefferson.	225
25—Richards, W. T., "The Wreck," w. c.; W. F. Suydam.	50
26—Richards, W. T., "Ochre Point," w. c.; C. D. Hendson.	100
27—Weissenburg, "Landscape," w. c.; C. Gould.	175
28—Raelofs, "Landscape and Cattle," w. c.; Mrs. Trowbridge.	140
29—Mauve, "The Herdsman," w. c.; Knoedler.	390
30—Mauve, "Wet Weather," w. c.; Knoedler.	250
31—Gabriel, "After-Glow," w. c.; Dr. Bigelow.	80
32—Ter Meulin, "Milking Time," w. c.; A. C. Clarke.	210
33—L'Hermitte, "Shepherd and Flock," pastel; R. E. Moore.	825
34—Trojan, "Landscape and Cattle," pastel; R. E. Moore.	675
35—Millet, "Gardeuse de Chevre en Auvergne," pastel; Mrs. S. D. Warren.	2,750
36—L'Hermitte, "Noonday Rest," pastel; Boussod.	600
37—Millet, "Le Troupeau de Moutons," w. c.; Mrs. S. D. Warren.	600
38—Millet, "The Little Shepherdess," pastel; Mrs. D. P. Kimball.	1,800
39—Millet, "Milking," pastel; W. S. Allen.	575
40—Millet, "Allegorical Panel," pastel; Boussod.	675
41—Millet, "Killing the Hog," pastel; Mrs. S. D. Warren.	1,050
42—Millet, "Meridian," pastel; W. L. Elkins.	725
43—Millet fils, "Home of Millet," pastel; A. C. Clarke.	90
44—Delacroix, "Combat of Lion and Tiger," w. c.; Mrs. S. D. Warren.	925
45—Barye, "Bear and Bull," w. c.; Mrs. S. D. Warren.	800
46—Barye, "Leopard Walking," w. c.; Potter Palmer.	625
47—Barye, "Leopard and Serpent," w. c.; Henry Graves.	550
48—Barye, "Tiger in Retreat," w. c.; J. J. Raymond.	775
49—Barye, "Tiger in His Lair," w. c.; Mrs. S. D. Warren.	500
50—Barye, "Stag at Gaze," w. c.; W. L. Elkins.	225
51—Barye, "Leopard in the Desert," w. c.; Potter Palmer.	925
52—Barye, "Lion in Repose," w. c.; Stanford White.	300
53—Barye, "Tiger Hunt, with Elephant," chalk; W. S. Allen.	160
54—Barye, "Lion and Wild Boar," Dr. Bigelow.	220
55—Barye, "Panther Aroused," w. c.; Potter Palmer.	385
56—Barye, "Stag Walking," w. c.; Mrs. S. D. Warren.	475
57—Barye, "Deer Hunting," w. c.; Mrs. Kimball, Boston.	575
58—Bastert, "Country Road," w. c.; C. Gould.	110
59—Tholen, "Recess Time," w. c.; C. T. Barney.	190
60—Roosebaum, "Camellias," w. c.; C. T. Barney.	125
61—Roosebaum, "Tea Roses," w. c.; Mrs. C. T. Butterfield.	105
62—Meissonier, "Portrait of a Man," drawing; W. S. Allen.	325
63—De Neuville, "En Vedette," drawing; W. S. Allen.	570
64—Millet, "Woman's Head," drawing; Richard Mortimer.	150
65—Delaunay, "The Trumpeter," drawing; W. Runkle.	250
66—Van Leyden, "Adoration of the Magi," w. c.; Dr. Bigelow.	680
67—Trojan, "Study of a Landscape," W. S. Allen.	220
68—Diaz, "After the Rain," C. H. Tweed.	750
69—Cazin, "The Home of the Artist,"	4,200
70—Dupré, "A Ray of Sunshine," Henry Graves.	1,200
71—Delacroix, "Lion Devouring a Goat," Reichard.	4,500
72—Dupré, "Road to the Village," Henry Graves.	2,000
73—Rousseau, "Evening," Knoedler.	1,800
74—Cazin, "Moonlight," Richard Mortimer.	1,700
75—Bridgman, "A Café in Cairo," A. L. Barber.	1,050
76—Inness, "Summer Landscape," W. L. Elkins.	2,200
77—Van Marcke, "Cows at the Pool," G. A. Hearn.	3,750
78—Ziem, "Grand Canal, Venice," A. L. Barber.	1,525
79—Parton (A.), "A Winter on the Hudson," Beers Brothers.	750
80—Schreyer, "Wallachian Posting House," W. L. Elkins.	4,000
81—Melin, "In Full Cry," W. L. Elkins.	1,200

Total of first night's sale.....\$64,000

82—Michetti, "Through the Fields," Stanford White.	120
83—Meissonier, "Sketch," A. Wolff.	230
84—Chaplin, "Girl Reading," W. S. Allen.	120
85—Vollon, "A Corner of the Kitchen," Knoedler.	950
86—Löwith, "Important News," Samuel Untermyer.	500
87—Pokitanow, "Boar Hunt," W. R. Martin.	550
88—Michel, "The Windmills," S. P. Avery, Jr.	150
89—Jacomini, "Woodcutter's Cabin," J. B. Ladd.	180
90—Meissonier, "Sketch," H. O'Neill.	200
91—Jacquet, "Petite Soubrette," W. R. Martin.	540
92—Minor, "Evening," T. B. Clarke.	180
93—Fasini, "Return to the Harem," E. R. Bacon.	850
94—Michetti, "Italian Children," Stanford White.	110
95—Delphy, "Twilight," H. C. Rowe.	145
96—Rehn, "Surf at Quogue," A. J. Root.	300
97—Bordini, "A New Air," H. O'Neill.	2,125
98—Marchetti, "Comrades," George M. Tyner.	245
99—L'Hermitte, "The Communion," F. A. B. Widener.	1,700
100—Damoye, "Pond in Solagne," S. H. Paine.	135
101—Monticelli, "The Promenade," L. Wertheimer.	150
102—Henry, "The Old Westover House," W. S. Allen.	150
103—Chase, "A Sunny Morning, Shinnecock,"	300
104—Inness, "Corner of an Orchard," S. T. Peters.	475

MAY, 1892.

EXHIBITIONS:

Society of American Artists.—Fourteenth Annual Exhibition, May 2d-28th inclusive.
Indianapolis Art Association.—Spring Exhibition, May 12th to June 4th inclusive.

- 1 S. George Inness, American landscape painter, born 1825. Jules Adolphe Bréton, French genre painter, born 1827. Jean François Portaels, Belgian history and genre painter, born 1818.
- 2 Mo. Albert Küchler, Danish history and genre painter, born 1803.
- 3 Tu. Philip Hermogene Calderon, French subject and portrait painter, born 1833. Sir Thomas Lawrence, English portrait painter, born 1769; died January 7th, 1830. Alessandro Allori, Italian figure painter, born 1535; died Sept. 22d, 1607.
- 4 W. Frederic Edwin Church, American landscape painter, born 1826. John James Audubon, American animal painter, born 1780; died Jan. 27th, 1851.
- 5 Th. Charles Gabriel Gleyre, Swiss genre painter, born 1806; died May 5th, 1874.
- 6 Fri. Wyatt Eaton, American portrait and figure painter, born 1849. Frans Francken, the younger, Flemish history and landscape painter, born 1581; died May 6th, 1642.
- 7 Sat. Jules Adolphe Goupil, French genre and portrait painter, born 1839; died April 30th, 1883.
- 8 S. Jean Paul Flandrin, French landscape painter, born 1811. Jean Louis Hamon, French genre painter, born 1821; died May 29th, 1874.
- 9 Mo. Adolf Schreyer, Prussian animal painter, born 1828.
- 10 Tu. James McDougal Hart, American landscape painter, born 1828.
- 11 W. Jean Léon Gérôme, French history and genre painter, born 1824. Alfred Stevens, Belgian genre painter, born 1828.
- 12 Th. Gabriel Charles Dante Rossetti, English figure painter, born 1828; died April 9th, 1882. Anton Raphael Mengs, Bohemian history and portrait painter, born 1728; died June 29th, 1779.
- 13 Fri. Leopold Robert, Swiss genre painter, born 1794; died March 25th, 1835. Cornelis Schut, the elder, Flemish history painter, baptized 1597; died April 29th, 1655.
- 14 Sat. Thomas Gainsborough, English portrait and landscape painter, born 1727; died Aug. 2d, 1788.
- 15 S. Alfred Rethel, Prussian history painter, born 1816; died Dec. 1st, 1859. Domenico Veneziano, Venetian fresco painter, died 1461; born about 1390.
- 16 Mo. Bon Boullongne, French history painter, died 1717; born in 1649.
- 17 Tu. Don Juan Antonio Ribera Y Fernandez, Spanish history and portrait painter, born 1779; died June 15th, 1860. Dirk Hals, Dutch genre painter, buried 1656; born before 1600.
- 18 W. William Clarkson Stanfield, English landscape and marine painter, died 1867; born 1793.
- 19 Th. Jakob Jordaens, Flemish history painter, born 1593; died Oct. 18th, 1678.
- 20 Fri. Edward Armitage, English history painter, born 1817.
- 21 Sat. Albrecht Dürer, German history and portrait painter and etcher, born 1471; died April 6th, 1528.
- 22 S. Worthington Whittredge, American landscape painter, born 1820.
- 23 Mo. Charles Émile Jacque, French animal and landscape painter and etcher, born 1813. August Von Kreling, Prussian history painter, born 1819; died April 23d, 1876.
- 24 Tu. Emanuel Leutze, German-American history painter, born 1816; died July 18th, 1868. Philips Wouwerman, Dutch landscape, genre and animal painter, baptized 1619; died May 19th, 1668.
- 25 W. Hector Hanoteau, French landscape painter, born 1823. Carlo Dolci, Italian painter of religious subjects, born 1616; died Jan. 17th, 1686.
- 26 Th. Wordsworth Thompson, American history and genre painter, born 1840. Hubert Herkomer, Bavarian-British portrait, genre and landscape painter, born 1849.
- 27 Fri. Jan Frans Van Dael, Flemish flower and fruit painter, born 1764; died March 20th, 1840.
- 28 Sat. Alexandre Calame, Swiss landscape painter, born 1810; died March 19th, 1864.
- 29 S. Hans Makart, Austrian historical painter, born 1840; died Oct. 3d, 1884.
- 30 Mo. Clemens Bewer, Prussian history and portrait painter, born 1820; died Sept. 2d, 1884.
- 31 Tu. John Jackson, English portrait painter, born 1778; died June 1, 1831; Alphonse Marie De Neuville, French battle and genre painter, born 1836; died May 20th, 1885.

105—Bridgman, "A Street in Algiers;" Mr. Henry.....	\$530
106—Demont-Breton, "Orange Grove;" A. J. Root.....	350
106A—Ziem, "Venice;" C. H. Godfrey.....	2,000
107—Decamps, "Albanais se Reposant;" W. S. Allen.....	1,175
108—Daubigny, "Village of Anvers;" E. J. Berwind.....	2,200
109—Fuller, "Cherubic Heads;" T. B. Clarke.....	400
110—Diaz, "A Sunlit Landscape;" S. M. Palmer.....	2,300
111—Dupré, "Landscape and Cattle;" A. Wolf.....	800
112—De Nittis, "Spanish Landscape;" Stanford White.....	1,000
113—Monet, "Gladioli and Daisies;".....	550
114—Jacque, "Poultry;" E. J. Berwind.....	2,800
115—Sisley, "The Inundation;" Knoedler.....	375
116—Van Marcke, "Landscape and Cattle;" Schaus.....	4,050
117—Monticelli, "In the Park;" L. Wertheimer.....	160
118—Dupré, "Early Morning;" Henry Graves.....	4,600
119—Claude, "Morning in the Kennel;" F. Bonner.....	320
120—Johnson, "Churning;" Elkan Naumberg.....	725
121—Dupré, "Evening Twilight;" Henry Graves.....	4,700
122—Chase, "Castle Point, Hoboken;" Schaus.....	500
123—Ricard, "Innocence;" C. T. Barney.....	1,575
124—Monet, "An Island;".....	1,550
125—Corot, "A Village in Normandy;" Knoedler.....	4,100
126—L'Hermitte, "The Mowers;" pastel; Boussod.....	1,550
127—Delacroix, "Arab Cavalier Attacked by a Lion;"	
Potter Palmer.....	6,350
128—Jacque, "The Sheepfold;" Potter Palmer.....	1,275
129—Henner, "Female Head;" Richard Mortimer.....	1,300
130—Dupré, "The Farm by the River;" H. O'Neill.....	2,000
131—Ziem, "After Sunset, Venice;" Knoedler.....	2,225
132—Mauve, "The Sheepfold;" Reichard.....	2,850
133—Corot, "Paris from St. Cloud;" Mrs. S. D. Warren.....	4,700
134—Inness, "Short Cut—Watchung Station;" M. S.	
Allen.....	1,250
135—Rousseau, "Forest of Compiègne;" Henry Graves.....	7,700
136—Dupré, "The Open Sea;" P. A. B. Widener.....	4,600
137—Van Marcke, "The Brown Cow;" Knoedler.....	4,000
138—Rousseau, "A Plain in Berrio—Sunset;" Mrs. S. D.	
Warren.....	7,400
139—Diaz, "The Faggot Gatherer;" Schaus.....	1,800
140—Dupré, "Autumn;" S. P. Avery, Jr.....	1,325
141—Meissonier, "The Guitar Player;" S. N. Nickerson.....	6,600
142—Daubigny, "Shore at Villeville;" W. S. Allen.....	600
143—Dupré, "Early Autumn;" L. M. Palmer.....	3,100
144—Billet, "Gathering Faggots;" Mr. Henry.....	600
145—Millet, "Paysage D'Auvergne;" Potter Palmer.....	12,000
146—Cazin, "Halt de Voyageurs Avant la Nuit;".....	6,000
147—Delacroix, "The Lion Hunt;" Potter Palmer.....	13,000
148—Cazin, "An Autumn Storm;" H. O'Neill.....	2,800
149—Courbet, "The Foresters;" P. A. B. Widener.....	1,700
150—Bridgman, "The Neighbors;" Lambert.....	900
151—Troyon, "Le Passage du Bac;".....	27,000
152—De Neuville, "Surprised at the Bridge;" Mr. Lam-	
bert.....	4,300
153—Diaz, "Le Parc au Boeufs;".....	12,500
154—"Rembrandt," "Homme d'Armes;" Richard Mor-	
timer.....	9,000
155—Rousseau, "Forest in Winter—Sunset;" P. A. B.	
Widener.....	9,000
Total.....	\$206,540
Total of first night.....	64,000
Grand total.....	\$270,540

THE BRAZILIAN MINISTER'S SALE.

(From The New York Herald, April 7.)

THE sale of the collection of seventy-seven paintings owned by Senhor Salvador de Mendonça, the Brazilian Minister, which took place at Chickering Hall last evening, was a most disastrous one, the total reached being but \$22,580.

The doubts, or rather more than doubts, that had been cast on the authenticity of some of the pictures resulted in very timid bidding, except in a few cases on the by far larger number of undoubtedly genuine examples, and the audience was small, containing but few well-known buyers and hardly any of the picture-dealers.

Somewhat of a stir was caused just after Auctioneer Norman, before opening the sale, stated that Senhor de Mendonça was selling his modern works because he was now buying old masters. Mr. Montague Marks, editor of The Art Amateur, thereupon arose from his seat and wanted to know if the pictures were guaranteed to be genuine, and who vouched for their authenticity. Mr. Norman answered rather oddly that they were sold on the authenticity of Senhor de Mendonça. As the Minister was present and there was no doubt on this point, quiet, if not confidence, was restored.

When the auctioneer came to the two works attributed to Henner, he announced that the artist was alive, and that the Minister, if the purchaser wished, would send them over at his expense, and that if they were fictitious they could stay there, as there were plenty such on this side, and that was all they could say. When the picture "Le Repos" was put up, Mr. Norman said, as the bids did not seem to be coming, that the audience evidently did not believe they were Henners. The work finally sold to Mr. E. L. M. Bristow for \$210, less than a tenth of its value had it been accepted as genuine.

For the second work, signed J. J. Henner, "Une Nympe se Regardant Dans Un Puit," Mr. Stanley Mortimer, after a short competition with Mr. Edward Kelly, paid \$610.

When the sale had dragged along to No. 46 with \$425 as the highest figure, and that for Israel's "An Old Fisherman of Scheveningen," Mr. Norman remarked, as a plea for more rapid bidding, that the works were being murdered, and that they might as well all be murdered all at once so as to be done with it.

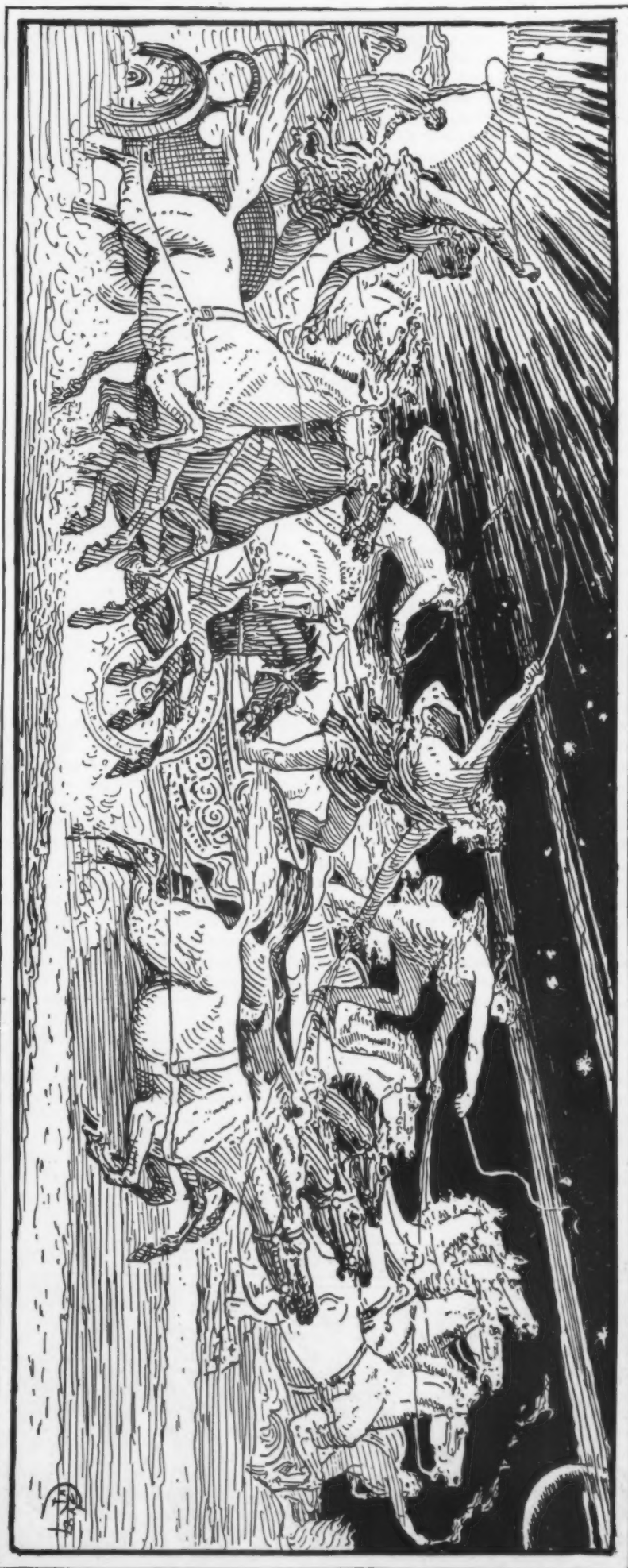
With few exceptions the works about which there was no doubt met a worse fate than those about which there was, and there were bargains in number. It was not until No. 47, Gonzalez's "Convalescence d'un Prince" was sold, that the \$1000 mark was passed. It brought \$1250 from Mr. W. S. Bradley, who gave the highest price of the evening—\$3000—for Amie Morot's beautiful nude, "Dryade;" \$2000—a very low figure—for Corot's "Berger Jouant avec une Chèvre," and \$1700 for Vine's "La Cave," \$820 for the Jacque "Paysage—un Troupeau près d'un Chêne à Barbizon," and \$600 for Morot's "Arabs Attacking an English Outpost."

The large Madrazo, "Morning Reflections," brought but \$1000, the purchaser being Dr. E. M. Harris, of Providence, R. I., who secured a number of other works, including Decamps and Michels, at much lower figures.

The Corot, "Bords de l'Oise, le Matin," brought \$950; Richet's "Paysage en Normandie," \$560, and the Daubigny, "Paysage la Fontaine," \$525.

Other prices of interest are Michel's "L'Abreuvoir," \$450; "L'Orage," \$410, and "Approaching Storm," \$410; "Decamp's" "Vue d'Orient," \$400; "Daphnis et Chloé," \$225, and "Sancho Panza and Don Quixote," \$220; Brascassat, "Study for a Cow, etc.," \$125; Frere's "Pauvres Gens En Voyage," \$60; Domingo's "Portrait of Rosalie," \$40; Courbet's "Kitchen Interior," \$120, the "Leys," \$95; Makart's "Angelina," \$175; the Fortuny sketch, \$225; "Domingo's" "Roman Model," \$55, and the work put down to Rousseau, \$350. Decamps' "Le Pont" brought \$30 and Michel's "Country Road," \$50.

"THE CHARIOT OF THE HOURS." BY WALTER CRANE.



DRAWINGS BY NOTED ENGLISH MASTERS.

AN exhibition of drawings and sketches by Turner, Gainsborough and Blake has been open at Keppel's Gallery. There were also shown drawings by David Cox, Wilkie, Morland, Rich and Wilson, Bartolozzi and Seymour Haden. The last-mentioned stood alone to represent the modern English school, and it was most interesting to note the extreme difference of manner between him and Turner, for instance. Most of the Turners, we should judge, were early drawings, careful studies of architectural detail, bits of conventional foliage of the exact sort reprobated by Ruskin, and the like. There were others to which we will return. The conventional handling of which we speak was all in line, pencil, pen or crayon, and as definite as it could be made, though to our eyes suggesting nothing of nature. A charcoal study of a road between deep banks, by Seymour Haden, showed the extreme of modern technique, and was, properly speaking, no drawing at all, but painting. All was in masses, and while each of Turner's conventional loops may stand for a leaf or a bunch of leaves, detail is suggested in the modern drawing by the accidents of the process. It strikes us that there may come a time when this will be as little understood as the loop-like foliage of three-quarters of a century ago is now. Even when Haden aims to be definite he is far less so than Turner; and while there was much more accurate drawing in his sketch of the River Hodder than in some of the Turner sketches, there appeared to be less. Turner, in a word, when he has to mark texture, does it by writing the word "rough" or "mossy" on his sketch. Haden uses rough markings of charcoal or pencil to denote all the complexity of woodland foliage. Almost exactly between the two, and occupying that "juste milieu" of the modern French school, was a little drawing by Gainsborough. "An Inlet of the Sea," it is called, though the bit of water in the distance might be a lake, for it is surrounded on all sides by land masses. But the interest is mainly in the rough and broken foreground, where every line draws something, and the detail is suggested by the roughness of the line itself. Two or three of the Turners were covered down with pale washes of water-color. A study of some old, half-timbered houses had the different tones of tiles, brick, wood and plaster rendered with little but washes of India ink and red. Some Swiss sketches had the distant mountains in pale blue, the foot-hills and foreground in India ink toned with a little red. The washes were, apparently, all transparent, which was not Turner's usual practice. Of the pencil sketches the most interesting was a "Cascade at Rydall," which is a clever sketch of tree and rock forms. The ravine is spanned by a one-arched bridge at top, over which the artist has written "Sun S.," for sun setting; and on the rocks beneath are such notes as "dk.," for dark, "gr.," for green, and the like.

To many visitors the Blakes proved the most attractive part of the exhibition, though we are persuaded that few could really appreciate his very simple schemes.

Many of the Blakes are pretty well known through

engravings and reproductions, such as the drawings from Blair's "Grave," and others from "America," belonging to Dr. Charles E. West, of Brooklyn, L. I.

WALTER CRANE ON DESIGN.

IT has been a great disappointment to thousands of Mr. Walter Crane's admirers in New York that he has not given them the opportunity of hearing him publicly before his departure from this country. An acknowledged master in the decorative arts, he was most ill advised when he allowed himself to waste his eloquence upon the fashionable gathering at the Nineteenth Century Club, where his learned paper was flippantly "discussed" by two young artists, each clever in his way,



"SUNRISE." DRAWN BY WALTER CRANE, AFTER HIS PAINTING.

but quite unworthy of meeting in debate a specialist of Mr. Crane's high standing. We may add that the way in which this able English artist has been ignored by the greater part of the press of New York has been little short of a scandal. Happily, his professional brethren of the New York Architectural League were given the opportunity to entertain him and listen to his admirable views on Design before he left the city. It was a great treat, they all declared. The lecturer was in thorough sympathy with his audience on this occasion, and was gratified at their appreciation.

The occasion was quite informal, Mr. Crane, at the close of the dinner, taking his place before a frame on which were hung some sheets of brown paper, which he soon filled up with rapid sketches most cleverly illustrating his subject. He insisted on the necessity of a clearer comprehension of the position of the pictorial artist and of that of the designer. The latter should consider, he pointed out, the place in which his work would be, the structural relation of it, and the material in which it would be executed. Mr. Crane concluded with an earnest plea for individuality in design. Mr. Crowninshield, who opened the discussion on behalf of the League, brought out still further the originality and scholarship of the guest of the evening.

THE REVIVAL OF COLORED SCULPTURE.

COLORED sculpture is likely to become the rage. In M. Gérôme's Paris studio the writer last summer saw parts of the great gold, bronze and ivory emblematic female statue on which the artist is engaged. One outstretched arm is made of a solid tusk of ivory. The lady is to have jewels for eyes, and enamelled ornaments. In England, Professor Herkomer, at Bushey, is making, in similar materials, a colossal bas-relief mural decoration for the principal room in the splendid house he is building for himself there. Rare marbles and hard woods are included in his mosaic. The notion of such polychromatic sculpture, of course, is taken from the chryselephantine statues of the ancients; but the discovery of painted marble statues on the Acropolis of Athens in 1883 opened up once more the whole question of the application of color, and we are likely to see many practical attempts to solve it. The theory that the Greeks preferred abstract form to color is now entertained by very few (if any) archaeologists of distinction. It is recognized that color and metals were applied even to important single statues. The Hermes of Praxiteles, when discovered, showed slight traces of color, red lips, reddish brown hair; the single remaining sandal was red, and some metal ornament had been attached to it, for the bronze nail that held it was still in place. The only question is, how far and in what way was the coloring carried out. We observe that the Boston Museum of Fine Arts, following the Museum of Dresden and the Art Institute of Chicago, has been making experiments in the conjectural restoration of the coloring of ancient statues. Mr. Robinson, of the Boston Museum, has, we believe, gone farthest in this direction. He has had casts of the Venus Genetrix and the Hermes of

Praxiteles painted over completely by a process which is believed to give as nearly as possible the effect of the ancient "circum litio." The recipe is Mr. Crowninshield's. Some of our readers may like to try it for themselves. Take four ounces apothecary's white wax and half a pound of Venice turpentine and dissolve in a quart of spirits of turpentine. This is to be put on over the coloring (in distemper) which is to be applied perfectly flat. Any degree of polish can be attained by rubbing with a clean, soft cloth. The colors to be used are like those of the best preserved terra cottas. The hair is dark reddish brown; the flesh tints of male figures rather dark, those of females very light, the cheeks touched with carmine, the lips with vermilion, the eyes blue or blue-gray; for the draperies various shades of pink, light yellow, pale blue, violet and yellowish green. Borders of red and purple are sometimes observed on Tanagra figurines, and the Acropolis statues already referred to have elaborate fret patterns and diapers of many bright colors. According to Mr. Robinson, his experiment has proved beyond question that the modelling of a statue is rather more effective after this color treatment than before. It must be said, on the other hand, however, that many persons consider the result vulgar in the extreme, and a degradation.



"THE FIRST OF MAY." DECORATIVE FRIEZE. DRAWN AND DESIGNED BY WALTER CRANE.



MRS. MARY SARGANT FLORENCE.



THE subject of our notice is a young Englishwoman who has been, for some years past, settled in the midst of one of our growing artists' colonies, at Nutley, New Jersey. She is a decorative painter of great promise, who to a decided natural talent has added a thorough artistic education.

In her studio, built in the rear of her pleasant, old colonial dwelling, we were shown several large compositions for a series of the Seasons, in which the nude figure, of heroic size, was the principal motive. These were single figures with appropriate accessories and landscape setting; but her charming frieze of dancing figures, which was mentioned in our notice of the Architectural League's Exhibition, and some compositions from Rossetti's "House of Life," show that the play of line, the variety of movement, the rich and subtle effects of light and color proper to more elaborate compositions come well within her powers. The subject of the frieze is from Spenser's poem, "Colin Clout," in which, in the fashion of the time, he speaks of himself as a shepherd in a sort of visionary Arcadia, who spends his time in piping to

"A hundred naked ladies, lily white,
All ranged in a ring and dancing in delight."

Although in the frieze they are not quite a hundred in number, nor "ranged in a ring," the multitude of little dancing figures, white against a white wall, with an open arcade at top affording glimpses of blue sky, have quite the effect of the tripping rhythm of the poem. The variety of graceful and harmonious poses, the abandon of the movements, the natural gayety of the swaying row, just held in place by the simple, architectural background, give one an immediate pleasurable impression, which deepens instead of wearing off on longer acquaintance. The dance is divided into two parts, in the centre of each of which is a medallion, the one with the shepherd playing on his pipes, the other with his shepherdess and a group of the graces. The whole is intended to be carried out in glazed faience or terra cotta in tones of ivory white and blue in the manner of the well-known bas-reliefs of Luca Della Robbia; but Mrs. Florence complains that she finds it difficult to obtain the required glazes; American clays will not take such glazes, having too much silica and too little lime.

Her drawings for this frieze, and, indeed, nearly all her drawings from the life, are made in Italian chalk, a grayish sort of crayon, much recommended by Legros, who was her first teacher. It has about the quality and force of a lead-pencil, but without its shininess; and its fine and firm texture allows of its being brought to a sharp point, which it keeps in practice. It leads the student to work mostly in delicate middle tones, and removes the temptation to rely on "vigorous" or "brilliant" effects of black and white. The result is a great gain in modelling, especially of the flesh tones, the quality of which in all Mrs. Florence's drawings is uncommonly good. For the sake of variety she occasion-

ally uses red chalk. Such poses as those of this frieze it is impossible that a model should hold long enough to enable one to make a finished drawing. Mrs. Florence finds that she obtains the best results by making a little statuette in wax from the model. This she casts in plaster, and it gives her not only the general proportions and the attitude, but the light and shade of the figure, all of which it would be impossible to obtain in the same time by drawing. It also shows whether

hearts, and his customers a crowd of pretty girls. In the sketch the time chosen was early twilight, and the scheme of color was in a rather high key. In the picture this was changed to dusk and a low harmony of quiet browns and grays, in order to concentrate attention on the expressions of the figures, in which every mode of passion, affection and coquettishness are displayed. Her method in carrying out a composition follows that of Burne-Jones, who is a very careful worker. After making a sketch in oils which embodies her idea, she sets to work making drawings from life of each figure. It sometimes occurs that the poses of the sketch are not possible to the model. In that case either a new model is found, or the pose is abandoned in favor of an easier one. A cartoon is next made by enlarging the sketch by squares, the figures being corrected at the same time, when necessary, after the life drawings. All the hard work is done in making this cartoon, all care for proportions and perspective is over when it is finished, and all experimenting for color and effect.

It is made of the full size and the exact shape of the intended painting. If the latter be intended to fit a compartment of a peculiar shape, such as often occurs in decorative work, the stretcher for the cartoon, as well as that for the painting, is made of that shape. This saves a great deal of trouble, as with a square or rectangular canvas before one, a certain difficulty is experienced in sufficiently bearing in mind that the actual shape of the painting, when in place, is to be, say, oval or triangular. The cartoon is in charcoal, which is fixed as soon as the drawing is determined, and over it the color scheme is worked out with pastels. The pose, color and lighting of each figure being settled, studies of the draped model are carefully made in water-colors. All being now ready, the drawing of the cartoon is transferred by squares to the canvas, and is laid in with a monochrome tint composed most often of terre verte and raw umber. This is modelled in full light and shade, is allowed to dry, and is then gone over with a coat of white, which allows but a shadow of the preparation to be seen through it, enough, however, to serve as a guide while not interfering with the brilliancy of the colors. Color and expression are the principal aims in the last stages of the work. Brilliancy is further assured by a first painting in a higher key than that chosen for the work. Thus a red cloak will first be painted in cadmium. Many decorative painters, we may add, are in the habit of preparing all parts of their composition with cadmium for the lights, and Mars violet or other brownish or purplish red for the shadows.

Mrs. Florence also makes careful studies for the background and for every accessory of her compositions. Her studio is full of charming studies of flowers—wistaria, apple and cherry blossoms, pinks and daffodils. These are in oil on gray paper. Some landscapes from the Norfolk coast, of a quiet, pastoral character, most pleasing in themselves, furnish her favorite backgrounds.

A pupil of Legros and of Luc Olivier Merson, she also studied for a short time under Mr. Poynter at the Slade School of Art, University College, London; but Legros took charge shortly after she had joined the school, and her training, therefore, has been almost wholly French. She spent a year under Legros drawing and painting from the antique; then six months at the Women's



NEW-BORN DEATH.

(DECORATIVE PANEL BY MRS. M. SARGANT FLORENCE.)

any advantage would be gained by taking a slightly different point of view. The sketch is blocked out from this plaster figure, and is then corrected and finished from the model, without fatiguing the latter.

In preparing a large decorative panel such as her illustrations to "The House of Life," her first sketch from imagination is usually in oils, and is done with a full palette. "Love's Baubles," one of these compositions, is a variation on the classic theme, "The Sale of Loves," but, here, love is the salesman, his baubles are burning

Medical College, in the study of anatomy, a course which she strongly advises that every art student who has the opportunity should take. In Paris, she did not go to the École des Beaux Arts, which is always crowded. Many private studios are also liable to be too well filled for comfort, but in those conducted by Carlo Rossi, which she attended, over-crowding is not permitted, and each student has a proper allowance of space and a good view of the model. In Rossi's studios (he has several) the classes are all "mixed"—that is to say, both men and women study together—an excellent plan in the opinion of Mrs. Florence, who highly praises the stand taken by Mr. St. Gaudens and other instructors at the New York Art Students' League in this matter. "In Paris," she says, "there is no question that mixed classes are very beneficial to all parties—to the manners of the male students, and to the young women in their studies. It is not only that the latter see a greater variety of work—for students are constantly coming and going—but they get from the male students an inkling of the traditions of the Beaux Arts, where there is always more or less talk of the methods of former teachers, such as Cabanel and Gérôme." M. Luc Olivier Merson was professor in charge of these mixed classes, and when he set up an "atelier" of his own Mrs. Florence went to it. His aim as a teacher is to develop the individual temperament of each pupil while insisting on the most realistic rendering of the model. The student should draw or paint simply what he sees, but the artist should not be crushed out of him, meanwhile. To this end it is common, in French schools, to work alternately from the life and from the antique. To give a year or more to the exclusive study of the antique before beginning to work from life is merely, they think, to insure that the student will be obliged to unlearn the best of what he has learned from classic art—namely, the meaning and value of style, and even be put to much trouble to do so when he comes to the realistic drawing of sometimes passably ugly models. By taking both studies alternately, at short intervals, each is made to correct the other. The pupil does not get ground into a statuesque way of drawing, nor does he fall into a merely mechanical realism. M. Merson, of course, points out obviously false proportions and the like, as every professor does; but he is far more sympathetic than most.

Our illustrations of Mrs. Sargent Florence's work show how thoroughly unconventional and virile is her art. What excellent fancy combined with decorative feeling is found in the initials we reproduce! The same qualities are hardly less apparent in her fan design, which, seen in the rich but refined color of the original, impresses one with the conviction that great things are possible to a woman of such power, who has the courage to subordinate mere prettiness to the more serious requirements of her art. The illustration of her decorative panel, "New-born Death," will recall her triumph at the last Academy exhibition, when this painting won the coveted Dodge prize for the best painting by a woman.

PORTRAIT PAINTING.

VI.—EXPRESSION.

THE first painter of any great renown, Polygnotos of Athens, was so remarkable for his power of expression that it was said of his Polyxene, that "the whole Trojan war lay in her eyelids." Such a statement of the possibilities of art in its early days should not make us despair. It shows what potency there is in expression, and that it is within the means of painting to portray it.

Nothing perhaps in the whole field of painting is so fascinating, nothing so evasive; but for the purposes of portraiture there are few qualities more essential. It might almost be said that expression is the distinguishing mark of the highest intellectual achievement in the portrait painter; for form, and to a certain extent color, may be more or less readily learned; but the ability to define character as revealed through expression seems to demand greater powers of analysis and deduction than those required to attain mere technical proficiency.

Babyhood, childhood, youth, middle age, and old age itself are the most obvious and ordinary conditions that call for treatment of expression which shall unmistakably fix the time of life. There is nothing subtle in this—it demands nothing more or less than precision of statement, fidelity to the facts before you. And yet even here many fail. A child is perhaps made to look too old; old age portrayed too young; juvenility becomes staid; dignity of years is rendered frivolous. This is



a vital mistake, but one that is sometimes made by painters. If failures like this are possible, in what case then will such an artist stand when subtleties that exact the closest scrutiny to detect require interpretation at his hands? Think of the lines that are worn in the face by the conditions and experiences of life, and of how fierce contact with the world indurates the expression, imparting sometimes a force that is admirable or a hardness that repels. Now, if the stress of life ennobles or degrades the expression of those who have battled with existence, there are also facial indications that to the observant eye tell no less surely of a life of ease. A certain emptiness of aspect that suggests no mental activity, no force of will, no power of deduction, no latent possibilities of effort, seems to mark the visage of those from whom life claims no task and exacts no struggle. Expressiveness of feature is consequently wanting in such types, although beauty of form and color may exist. Again, care, anxiety and sorrow sometimes stamp the countenance with gloomy lines. The artist, however, should avoid perpetuating these, for they are often the result of transient conditions; and who would wish to contemplate forever this depressing aspect of the human face?

Gayety, good-nature, happiness, serenity, calmness, thoughtfulness, benignity, patience, self-restraint, high-mindedness, and many other qualities that shine through the countenance and give a permanent, an ennobling interest to the portrait, are expressions that are characteristic of one or another of the individuals who sooner or later come before the artist for delineation. Perhaps no element in portraits generally is so subject to criticism, and it may be justly so, as this very one of expression. It is not so often the tone of the complexion or the color of the hair that one hears criticised, as it is that of the characteristic air or mien of the person it represents. Now this air, this look, lies not alone in the features, but in the demeanor and attitude as well. A portrait must have truth of pose as well as facial fidelity to be thoroughly expressive. The stolid and phlegmatic are as opposed in general carriage to those who are alert and spirited, as they are in feature or expression of face. To give a sprightly attitude to an adipose subject would be not only bad taste, but inexpressive. And it would be equally inexpressive to ensconce a wiry, nervous and active person in the comfortable embrace of an arm-chair, with a listless arrangement of hands and a pervading aspect of inactivity. This naturally suggests how expressive the hands are of the character, occupation or temperament of the sitter. To a close observer, the hands are a large index to the nature of the person they belong to; they so often supplement certain traits that the visage reveals that one might almost as well get another than the subject to pose for the mouth, for instance, as to take a substitute for the hands. And yet it is no uncommon thing for artists, as a matter of convenience, to paint the hands in a portrait from others than those of the sitter. After what has been said, this may be regarded as an undesirable practice, to say the least.

This large view of expression in portraiture is held by many of the most famous painters abroad. During the period that the portrait is in progress, these painters are given many opportunities of studying their subject besides the regular "sittings," which represent the actual time passed in producing the work. That the painter may become better acquainted with the peculiar attitudes of his subject, more familiar with the typical "note," so to speak, of the personal aspect of the individual he is painting, he is often invited to dine, to attend receptions, or to join parties at the opera or theatre by those for whom the portrait is painted. In this way numberless hints and impressions are doubtless received that influence the arrangement of the composition, and so enforce the whole expressiveness of the work that the picture becomes a portrait of a certain personality in its most fitting and characteristic environment. It is this, as well as faithfulness to facial lines, which enhances the sense of actuality in a work of this kind.

These strong elements of characterization should not be overlooked. The nervous or nerveless manner of holding the head, the apathetic or vivacious way of sit-

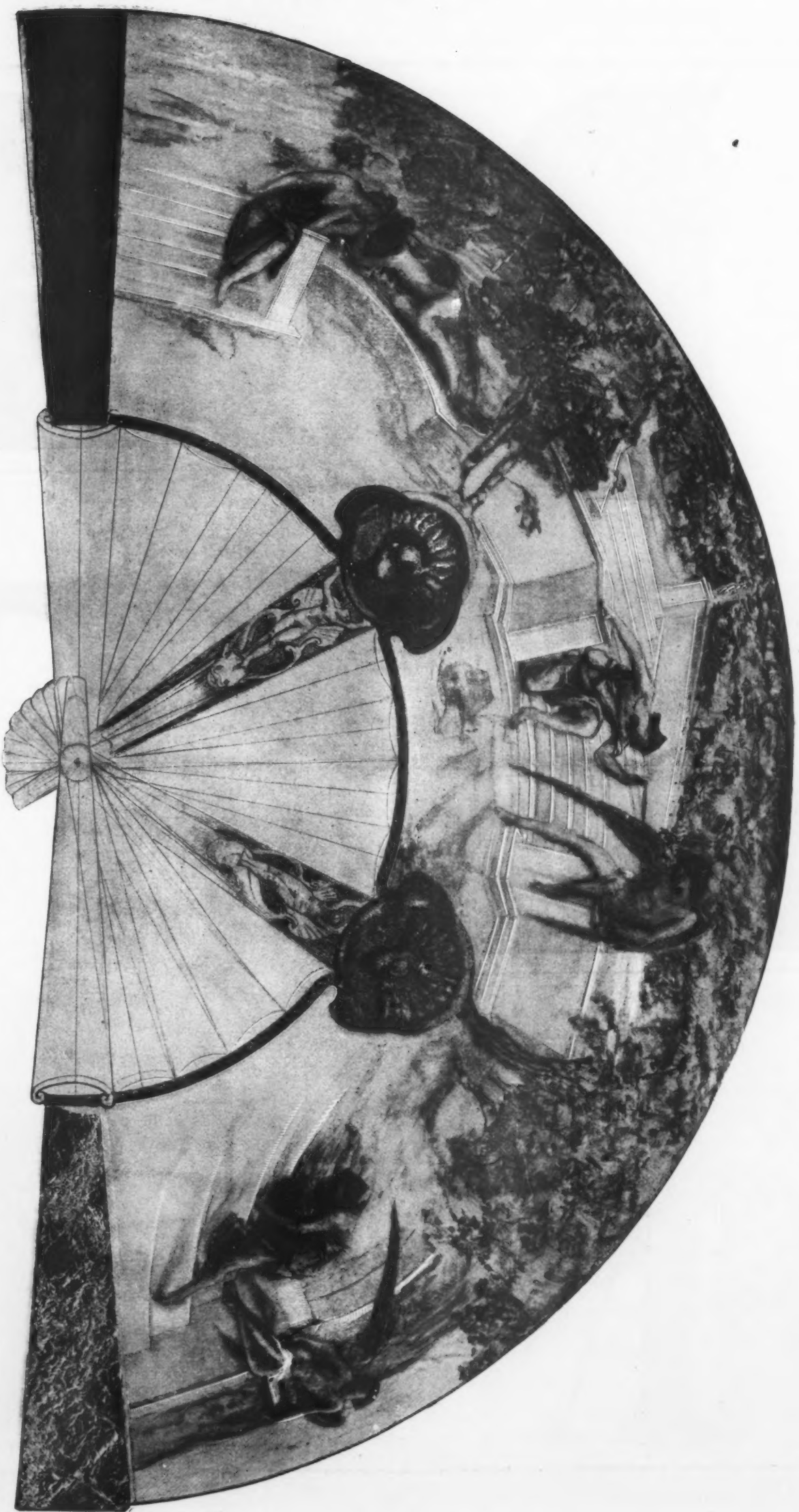
ting or standing are among the qualities which, if stamped upon the portrait, add greatly to the force of its expression. These attributes of the subject should not, however, be over-emphasized in either direction. Care must be taken to interpret peculiarities in such just proportion that a living representation of the person shall be the result. A too marked manner or too decided eccentricity of attitude should be guarded against. By mediocre painters, idiosyncrasies are often regarded as of prime importance, and the exceptional made too much of, with the thought, perhaps, that in this way the characteristics of the individual portrayed may be enforced. This, too, is a mistake, the natural resort of one whose mastery is not complete; for when it is a question of a permanent production, like that of portraiture, choice and taste are the factors that should be always present, for these are the elements through which it becomes a work of art.

There are often heard criticisms concerning portraits where the expression revealed is termed unfamiliar, sometimes coarse, vulgar, and so far untrue to the character of the subject. The fault may lie in the failure on the part of the painter to give sufficient prominence to the higher side of the nature before him, which side, if the criticisms are just, is the one more commonly apparent to the world. It is just here that the intellectual effort of the artist comes in—it is his province to select, to choose; and a large knowledge of the significance of facial lines will qualify him to accept or reject with judgment.

There are, perhaps, few greater pleasures for the true portrait painter than to study the faces that pass before him in the course of a day, when his mind is in the mood to observe, and to deduct from the variety of expressions, the sentiments, the passions, the indulgences, the thousand conflicting feelings that reveal themselves to the scrutiny of his cultivated and sensitive eye.

A well-known actress was once being painted during the production by her of a peculiarly harrowing play—one which stirred intimate emotions, and engendered in the heroine a fierce sentiment of revenge. So powerfully did the interpretation of this character affect the mind and physical condition of the actress that she would come to the artist's studio at times much unstrung, and in appearance more than her actual age. The difficulties, under the circumstances, of securing a faithful portrait, and one that would give the impression of youthfulness and sympathetic charm, were of course greatly increased. But the painter had known her in other moods, and persistently kept in his mind the aspect of his sitter as she appeared under usual and normal conditions, employing the sittings in portraying the form and color, and waiting for moments when the cloud lifted, to catch what of the familiar and habitual such moments revealed. The result was a satisfactory likeness, with nothing to suggest the exceptional conditions under which the work was produced. It is this power of abstraction and deduction that gives the painter control of the means by which to secure truthfulness of expression in the large sense of the term.

The artist should always be alert to the unusual in his sitter. Often the subject comes to the studio tired, depressed, moody or unhappy. Those are certainly not the moments to choose for the delineation of the permanent, the habitual, the normal. Things in themselves transient are ordinarily out of place in a portrait, and especially when the temporary relates to so essential a factor as that of expression. If a passing or arrested action, like that of extending the hand, is in questionable taste when perpetuated in portraiture, how much more to be avoided are those peculiarities of expression which have a direct bearing on the likeness to be eschewed when incident to a fleeting mood that barely outlasts the time of sitting! In this fascinating study of expression it will be seen that the artist who is the keenest observer is the one best equipped for the portrayal of the most truthful and agreeable aspect of the person he paints; for the very powers of mind that contribute to the habit of close scrutiny are apt to make the possessor peculiarly sensitive to exaggeration in the use he makes of it in delineating the human face. A sense of fitness in the expression to the nature, temperament and worldly condition of the individual he is studying will restrain his hand when the exceptional and unaccountable in aspect appears transiently, perhaps, but vividly enough to be recorded. The thoughtful artist in such case should stop before fixing forever an attribute upon his subject that in no essential way belongs to a large and generous interpretation. FRANK FOWLER.



FAN DECORATION. BY MRS. MARY SARGANT FLORENCE.



DECORATIVE INITIALS. DESIGNED BY MRS. MARY SARGANT FLORENCE.

RAFFET.



WITH a revival of a taste for the delicate, charming and personal art of lithography—the "pocket notebook of painters"—it was natural that French amateurs should wish to do honor to Raffet, one

of the greatest among the artists who, from 1825 to 1860, devoted their talent and energy to what was then a new artistic process. An exhibition of Raffet's works was opened in Paris during the last week of April at the Petit Gallery. The proceeds are to be given to the fund already started for the purpose of erecting a monument in memory and glorification of the artist. This monument, which is to be placed in the garden of the Louvre, by the side of one to Meissonier, will be designed by Frémiet.

Although Raffet was appreciated by connoisseurs during his life, he scarcely received his full measure of praise from the public. Modest and timid by nature, he never sought official honors, rarely exhibited at the Salon, and seemed content to work hard and to leave to posterity the care of estimating his talent. It is only since the exhibition of 1889 that a movement has been made to draw attention to the works of this exquisite master of lithography, who, like the process itself, had been somewhat neglected. If Germany can claim the invention of lithography, it was in France that the process was perfected to such an extent that twenty years after its discovery it became in reality a French art, because of the zealous attention it received from the renowned painters at the beginning of the century. At that epoch the exploits of the republican armies and the campaigns of Napoleon were fresh in the minds of the French people, and the artists gave body to these souvenirs, not only in the important compositions they placed upon canvas, but in the lithographic prints they sent forth daily for the admiration and amusement of the crowd. It was the lithographs of Horace Vernet, Géricault and Charlet that determined the vocation of Denis Auguste Raffet, who, before his mind had become inflamed by the sight of these patriotic pictures, had

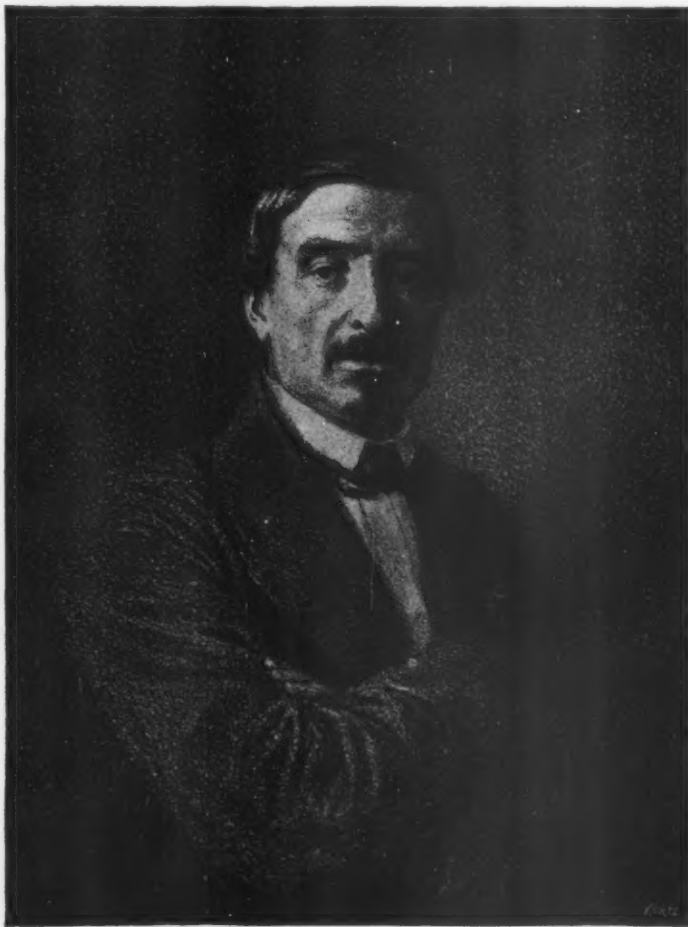
shown no special tendencies toward art other than filling his school-books with pen and pencil drawings of popular and military subjects.

Raffet's father was a Parisian letter-carrier, who was

meanwhile continuing his evening studies and drawing from life models at Suisse's Academy (a sort of Julian studio of that day) from six to nine in the morning. To make up for this time taken from his decorative work, he arose at four o'clock. Through one of Charlet's pupils, who was his comrade at Suisse's Academy, Raffet was introduced to the artist whose lithographs had made such a strong impression upon his mind. Charlet, after examining some of Raffet's military sketches, admitted him as a pupil in his studio in 1824. Although Charlet taught drawing gratuitously, he did not impart his knowledge of lithography to his students; they were given sepias and aquarels to copy and made their drawings only from the cast. While intending to be a painter, Raffet was obliged first to think of the quickest means of assuring daily bread to himself and his mother. The demand for lithographs was then so general that he determined to try his hand at making them, feeling sure that they would give him a living, and enable him to pursue at the same time what he considered as more serious studies. But he did not dare to question his master about the new process. It was his comrade De Rudder, the same who had introduced him to Charlet, and who afterward became known as an historical painter, that gave him his earliest notions of drawing upon stone, and found him a publisher for his first composition, executed in 1825. As may well be supposed, this "gamin de Paris," who had grown up in the atmosphere, as it were, of the Napoleonic campaigns, chose a warlike subject for his first lithograph, and composed "An Attack Upon a Village." This print was immediately followed by other military subjects, popular scenes and theatrical sketches.

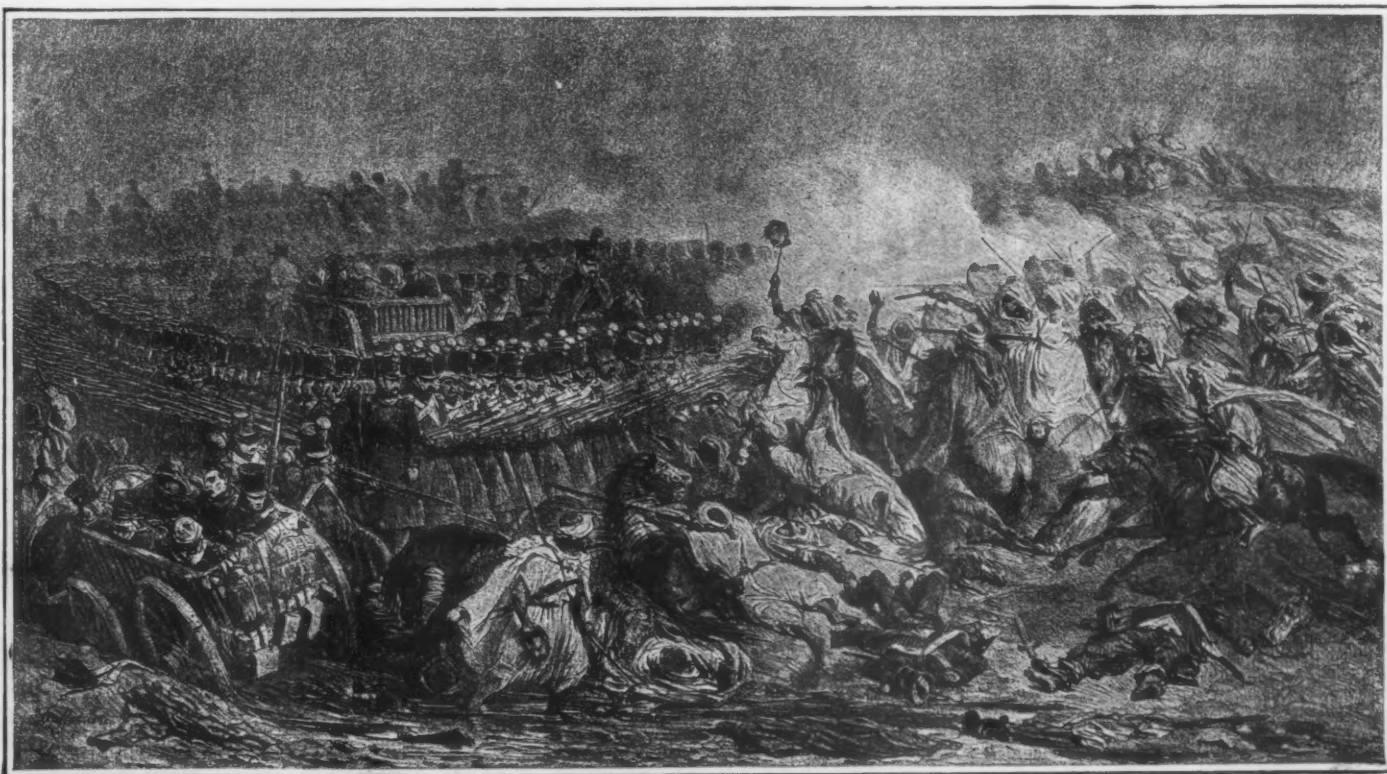
Lithographic albums being then in vogue, Raffet issued in 1826 his first collection of prints, and afterward continued this publication regularly for twelve years.

In the compositions that he sent out up to 1830, he displayed no great originality; all of them were more or less carefully drawn, but in their general effect they bore the mark of his master, Charlet. Still, these lithographs pleased the public and attracted the attention of publishers, who soon crowded the artist with orders for illustrations for books. Always tormented with the de-



PORTRAIT OF RAFFET. FROM A SCARCE LITHOGRAPH BY MOUILLERON.

murdered and robbed in the Bois de Boulogne in 1814, when Denis was scarcely ten years old. His mother being left without resources, the boy was apprenticed to a wood turner and his disposition for drawing fostered by attendance at an evening school. When he was seventeen he began learning the decoration of porcelain,



"THE RETREAT FROM CONSTANTINE." BY RAFFET.

sire to do "more serious work," Raffet entered Gros's studio in 1829, two years after he had quitted Charlet. In those days, as now, the masters confined their teaching to criticising two or three times a week the work of their pupils, ignoring in most instances even the names of the young men who studied under their direction. Raffet thus received frequent commendation from Gros for his drawing. At the beginning of 1830, soon after Raffet had issued his fifth album, Gros saw one of the prints at a dealer's on the quay. "What is the price of that Waterloo?" he asked. "One franc," replied the dealer. After having examined it attentively, Gros added: "It is very fine, very fine. Who is the artist?" "Raffet, one of Gros's students," replied the dealer.

"You are mistaken; M. Gros has no student of that name." "I beg your pardon," rejoined the dealer, "I am not mistaken, for I am acquainted with several of M. Gros's pupils, and have often heard them call one of their number Raffet." "You certainly cannot know better than I," replied the purchaser, "I am Baron Gros, and I do not know Raffet." The dealer was not to be rebuffed. "I had not the honor of knowing you, Baron," he answered, "but I still maintain that I am sure of what I said." As soon as Gros returned to his studio he asked if there was a student present named Raffet. Several of the young men replied yes, and Raffet himself arose and said: "I am Raffet." "Ah! and did you make this lithograph?" showing the print he had just bought. "Yes, Baron." "And after what artist is your design?" "After no artist," timidly replied the student. "I have read various accounts of this great battle and composed the subject myself." "In that case why are you here?" "I have come to learn what I do not know." "You are too modest," said Gros; "there is scarcely anything for you to learn, and in the matter of military compositions I know what I am talking about."

Gros afterward took considerable interest in Raffet, and had great influence in directing his taste toward classical art. He urged him to compete for the "prix de Rome." The young artist did not need much urging, for he was still desirous to be a painter rather than a lithographic artist. His first essay in painting was not successful; that is to say, his classical composition of the Xanthus pursuing Achilles, although of striking merit, did not obtain the prize. A second attempt, made two years later, was more fortunate, the artist receiving a silver medal, and no competitor obtaining the "prix de Rome." But Raffet's reputation steadily increasing and orders for book illustration pouring in rapidly, he gave up, regretfully, all further idea of what he called "more serious work." And yet, judging from what he has done, if Raffet had devoted himself to oil painting he would probably have become one of the greatest battle painters of this century.

From this time forth, Raffet devoted his whole attention to lithographs, designs and aquarelles, with very rare essays at etchings. His twelve albums, issued

from 1826 to 1837, contain most of his celebrated battle pieces, but these albums were only a small part of his work. He illustrated an innumerable quantity of books that owed their success to the engravings rather than to the text, which very few persons read. In 1837 Raffet became acquainted with Prince Demidoff, the husband of Princess Mathilde Bonaparte, and was chosen as the artist of the scientific journey in Southern Russia and the Crimea, then being organized by the Prince. This journey may be said to be the beginning of Raffet's travelling period, which lasted to the time of his death in 1860. During these years he ran all over Europe in company with his friend Prince Demidoff, and to these frequent wanderings we owe some of his

the Revolution of 1789. About one-half of all these compositions are military subjects. By the kindness of the artist's eldest son I have been able to look over fine proofs of most of the lithographs, the designs and many of the unpublished sketches left by Raffet, while from other sources I have had the good fortune to examine several of his aquarelles from which engravings were made for books published between 1830 and 1845, a particularly brilliant period in the history of French publications. To enumerate even the titles of all the principal pieces of Raffet's work would be impossible in the columns of a journal, and I can only refer amateurs to the excellent catalogue of Giacomelli, or the more recent work of M. Henri Beraldi. I may, however, mention as

masterpieces among the military subjects, the "Battle of Oued-Alleg," the "Battalion Sacré at Waterloo," "Le Reveil," "La Revue Nocturne," the "Last Charge of the Red Lancers at Waterloo," the "Capture of Fort Mulgrave," the "Retreat from Constantine," the "Siege of Antwerp" and the "Siege of Rome." Raffet's album of his journey in Spain was never completed, but the two finished lithographs and the unpublished sketches show that it would not have been inferior to his "Journey in Southern Russia," which is one of his most perfect works. Although at one time a contributor to the journal *La Caricature*, Raffet was not a caricaturist like Gavarni and Daumier; he was rather a humorist, and his best compositions of the kind are subjects representing the good-nature of the soldier during the hardships and miseries of war. One of the most celebrated of these humoristic compositions, "Smoking is prohibited, but you can sit down if you like," represents soldiers knee-deep in a swamp. As for the aquarelles they are simply gems, highly finished but not "léché," and rich and warm in color. The Duc d'Aumale, who was an admirer and patron of Raffet, has, in his incomparable museum at Chantilly, a very fine collection of these aquarelles, as well as a large number of the original sketches that were made for the lithographs.

Although not a painter, properly speaking, since his work consisted almost wholly of lithographs, designs and aquarelles, Raffet is, perhaps, one of the greatest artists of this

century. He was not only a perfect draughtsman, but he had the creative power and even the poetical fancy to a high degree. As a proof of this may be mentioned "Le Reveil" and the "Revue Nocturne," where, as Paul Mantz has said, "poesy is allied to heroism." Raffet had also a wonderful intuition of historical facts, which enabled him to render the events of the Revolution, the battles of the Empire and the campaigns in Africa (where he never set foot) as though he had sketched them from nature. In his military pieces no artist has excelled him for originality of conception, science of composition, scrupulous exactness of detail and vigor and harmony in the general effect. Neither has he a rival in the massing and movement of troops, in the "shoulder to shoulder"



"READY TO START FOR THE ETERNAL CITY." BY RAFFET.

finest lithographs. He visited Spain, Italy, Austria, Belgium, England and the northern countries, followed the Austro-Italian campaign of 1849, was at the occupation of Rome by the French, and ten years later remained in Italy during the war with Austria. Between times he made flying visits to Paris, and was on his way back to Florence to finish his "Siege of Rome," when death overtook him at Genoa.

Wherever he was, Raffet never lost a moment's time. His pencil was always busy, and his indefatigable activity is seen in the splendid total of his completed work: nearly 800 original lithographs, 72 facsimile lithographs, 664 designs for wood engravings and about 400 steel engravings, made mostly from his aquarelles for a great number of books, and especially for historical works on

feeling, and in the faculty of communicating to the spectator the sentiment of the noise, excitement and enthusiasm of battles. The "Last Charge of the Red Lancers" and the "Retreat from Constantine," which are reproduced on our pages, give a vivid idea of this sentiment. In his albums of travel, Raffet shows himself an impressionist in the best sense of the word—a careful observer who to a great vivacity of impression joins a superior delicacy of sentiment.

Finally we may speak of Raffet as one of the most conscientious of workers. He did nothing "de chic," as artists say. He designed the nude figure of every one of the personages of his compositions, however small, and when unable to visit localities, obtained all possible data about them before beginning his sketch. For the events of the Revolution and the Napoleonic campaigns he questioned the actors and witnesses of the scenes he intended to reproduce, and for his African pieces he used the information sent to him by officers attached to the expeditionary corps. With these precise indications his lively imagination knew how to give

very able Parisian artist, now a resident of New York. The rotunda at the end of the hall is cased with Sienna marble of a light yellow tone, above which are disposed panels in the Colonial style, in which pale pinks, reds and buffs predominate. The dome is partly frescoed, partly filled with American stained glass in refined Colonial designs. The café in the first story is in dull pink, divided into panels by small gilded mouldings; the frieze variegated with cream color and with festoons of blue and green; the ceiling cream color in the centre, with a deep border of dull pink and festoons and ribbons like the frieze. The woodwork is of oak. The pillared breakfast-room, on the same floor, is in tones of ivory and gold. At his Fifth Avenue rooms Mr. Dowthitt shows to visitors many handsome works painted in his establishment. As a rule, the subjects are taken from well-known paintings, historical, genre, and others. These are carefully selected to accord with the style of the other decorations. Thus in a German Gothic dining-room a suite of German and Swiss hunting scenes may be placed; for a room in the Colonial

dampness, and which may be taken down and removed at will, are to be procured. These tapestries are stretched on light wooden frames, which are fastened to the walls by screws, which are hidden by the gilded mouldings or carved frames that finish the room. One need not therefore be the owner of a house to have superb decorations. Tapestries for walls and ceilings may be moved about like pictures. A change of scale in the new quarters may be provided for by means of the "entre-deux" or spaces between the principal panels, which are usually filled with tapestry of a less elaborate design, sometimes with plush or brocade. A ceiling costs from \$200 to \$500, according to size and elaboration; but it is cheaper in the long run than a frescoed ceiling, as it does not need to be renewed, and it has besides all the advantage of being a piece of movable property. It is not necessary that a room should be entirely hung with tapestries. In a handsome dining-room recently decorated by the firm the walls are covered with a terra-cotta colored paper; but a large tapestry of fruits, game and flowers covers the centre of each, and above them, in the



"LAST CHARGE OF THE RED LANCERS AT WATERLOO."

AFTER LITHOGRAPH BY RAFFET.

to his subject a local color that caused every one to think that these drawings had been made upon the spot. When all his studies were ready and classified he put the composition on to the stone quickly and without the least hesitation. Raffet's lithographs are of fine grain, executed with a delicate pencil point and with an absence of violent effects, which renders them more classical and quite different from the work of some of the young artists of the present day.

CLARENCE WASON.

THE use of painted tapestry is growing rapidly in favor, and much really artistic work of the kind is seen. Some of that shown by the American Tapestry Co. is notably so. This firm has recently decorated the Nevada apartment building, one of the largest and handsomest buildings of its class in New York. In the hall a rich frieze with medallions filled with flowers, roses, lilacs, chrysanthemums, and wistaria is the principal feature of the decoration, the greater part of the wall space being wainscoted. These flower subjects are the work of Mr. Paul de Longpré, a

style we may have groups in eighteenth-century costumes; for one in the fashion of the First Empire, the classical subjects that were then in vogue. Some of these panels are of immense size, large enough to cover each an entire wall of a ball-room or large banqueting hall. Others are of dimensions proper for a boudoir or small cabinet. In many cases borders of fruits and flowers, conventional emblems, trophies of musical instruments and the like are included in the scheme, and care is always taken to have these "entre-deux" in harmony with the larger panels both in subject and in color.

* * *

THE firm use tapestry cloths of wool, linen and silk, but prefer the first-mentioned sort on account of its soft texture. They have discarded the dyes at first used in the art, and now use oil colors properly thinned. The work, they claim, is both more brilliant and more lasting. The advantages of tapestry in general over other modes of wall and ceiling decoration did not need to be demonstrated; nevertheless, it is still new to many that decorations not liable to crack or chip or be injured by

frieze, are inserted tapestry panels of pastoral landscape subjects. All are bound together by rich mouldings.

* * *

AT the opening of the new wing of the Glenalmond School in Scotland by Mr. Gladstone, one of the choir of boys called forth great admiration from the ladies present. The boy, with his aureole of fair hair, and blue eyes lighting up the sweetest of child faces, realized the popular conception of a cherub. Still greater interest was evinced in him when he was discovered to be the grandson of Sir John Millais, the original of the famous "Bubbles" boy, familiar to us all by his portrait in the Pears soap advertisements. The burden of his greatness lies somewhat heavily on the little fellow, as he is called "Bubbles" by all who know him, or know of him. By that name he will probably go down to posterity, just as Master Buttall, painted by Gainsborough, will always be known as "the Blue Boy," from his handsome costume, being all of the shade known as Royal blue, and the melancholy Master Lambton by Sir Thomas Lawrence will always be "the Boy in Red." The latter forms our frontispiece this month.

CHINA PAINTING.

TALKS TO MY CLASS.

III.—METHODS OF DRYING.

FOR this purpose there are three methods in use, and I will begin with that taught in Paris. Hold your plate inverted, in a firm grasp in the left hand, over the flame of your alcohol lamp; pass it rapidly back and forth over the surface of your painting. Be careful not to hold the plate too near lest the wick touch the painting, and do not tilt the plate and lamp to one side. Pass the flame back and forth until all parts of the surface are equally dry. You will soon come to discover when it is sufficient. This method commends itself to the

painter because the lamp is always in readiness.

The Dresden method is even more satisfactory in result, and more convenient, if the piece is too heavy to hold in one hand.

To dry in this way, pour some alcohol in an old saucer, place the painting *right side up* on an open pair of curling tongs, or a long, slim pair of shears, which you hold by both hands, after touching a lighted match to the alcohol. Move the plate constantly, so that it does not crack, and in such a way that all parts are heated equally, until the surface of the painting smokes. Excepting for cups and other hollow ware, I prefer the method in vogue at Dresden.

Your paintings, in both cases, will have lost their brilliancy, and may be quite discolored. Do not be alarmed; it will have no effect after the firing.

Your plates must now get quite cold before you work on them. You may place them near a window to facilitate the process, but not in any draught of cold air, lest they crack. Turn them upside down to keep them from dust. Mineral paints seem to have power to attract dust from every direction.

While waiting for your work to dry, I wish to give you a few serviceable hints. You now begin to understand why so many get discouraged in the outset, and my reasons for limiting the class to four. Beyond that number, it is quite impossible for a teacher to start properly a class of beginners, unless they have each had some private lessons in the first principles. Your colors dry, your brush does not work; your colors crawl, get spotted, and all your attempts to remedy these things only carry you into more hopeless difficulties. Then, if your work comes out badly from the kiln, it may take your whole lesson, especially if it be a figure piece, to prepare it for the next painting.

Smooth porcelain is a very different surface to deal with from what you have in oil or water-color painting, and your work cannot be "worked over" or "washed in" in mineral painting. To do finished work, you must learn to use your brush deftly and surely. Naught but practice, *practice*, and much patience in the outset, will enable you to do this. The secret of thus laying your colors once mastered, all subsequent difficulties will readily yield to your skill. To this end I wish you to get each a fine china plaque, say about 6x8 inches—a plate will answer, but does not give you the same space,

being round—and keep it for practice. Then I wish you to improve all your spare time until the next lesson. Mark off a space of two or three inches square, and having prepared your brushes as I have shown you, proceed to cover it, as smoothly as you can, with one uniform tone. Red brown, violet of iron, or sepia are all easy colors to lay. Next, take another space, and try laying a heavier tint along the upper edge, and let it fade away gradually to the lower. Then practice with other colors, remembering that blue, especially in the Dresden colors, is the most difficult to lay. If you succeed in doing so, unless you have used almost no medium, you will doubtless be surprised in a short time to find that it is all in waves and spots, if it did not seem to creep after your brush, as though repelled by the glaze of the porcelain.

A lady came to me the other day, an artist in oils and water-colors, to ask my advice, and to have some of her unfired work criticised. After receiving some of the suggestions I have given you, she remarked with emphasis, "Now, I know why I never learned anything from my teachers in china painting! They never told me

upon it; our experience has always proved unsatisfactory." Simply because of so much "dabbling" and reaching after showy effects, while the first principles of correct decoration are not carried out nor understood.

It is unfortunate our country is so new that we have not great collections of fine work to be studied and compared, such as are found on the other side the Atlantic. But improve every opportunity to study the best pieces you can see, and learn to make comparisons of different styles. Remember that most of the work made for the trade to-day is done by a process of stencilling on the china, the better grades being "touched up" by hand.

As the exhibition in Philadelphia in 1876 taught us that we could produce something better than the coarse stone-wares that we had previously made, and sent our potteries forward with a great stride, it is to be hoped that the one at Chicago in 1893 will give us as great an impetus in the standards of our decoration.

There is work done in America to-day that fully demonstrates that the ability is not lacking. But the majority need sadly the fine technical training of the old country, and direction in their work.

Your plates are now cool, and you can strengthen your shadows a little, which will give the work a finer finish. Do not move the brush back and forth. Study

the work till you see exactly what is needed; then do it with one light stroke or touch, lest you moisten your color and have a white spot to offend you.

You say that dark specks have come on your work while drying. I should be surprised if they had not. But they must be carefully removed before going to the fire. If there is the slightest particle of your paint not fully dissolved, or a speck of dust, it draws to it other particles of paint and dries in an ugly spot. Take your needle and carefully remove them, cover the white spot that appears with the point of your brush, touching lightly, or you will moisten the color around it. Use little paint and watch the shade exactly, allowing for the change of color in drying.

Always go carefully over your work in this way after it is dried, and retouch before going to the fire. If you see the color moisten and begin to spread, *stop at once!* Do not touch your brush to it again; you will only increase the difficulty.

Sometimes breathing on it a few times will enable you to continue. If not, you must give it time to dry and try again. These imperfections, which seem so slight to a beginner, will be magnified in the kiln.

If I could induce you to take one course of lessons in monochrome alone, you would be immensely the gainers in the finish and facility you would acquire, and the obstacles you would have overcome. You would then have only the blending of your various tints to learn and the proper ones to use. As you have finished your "final touches," we will now place for fifteen or twenty minutes the plates in the oven, which must be moderately hot. This is the third method of drying your china, and preferable to the others when you are through working.

ELIZABETH HALSEY HAINES.

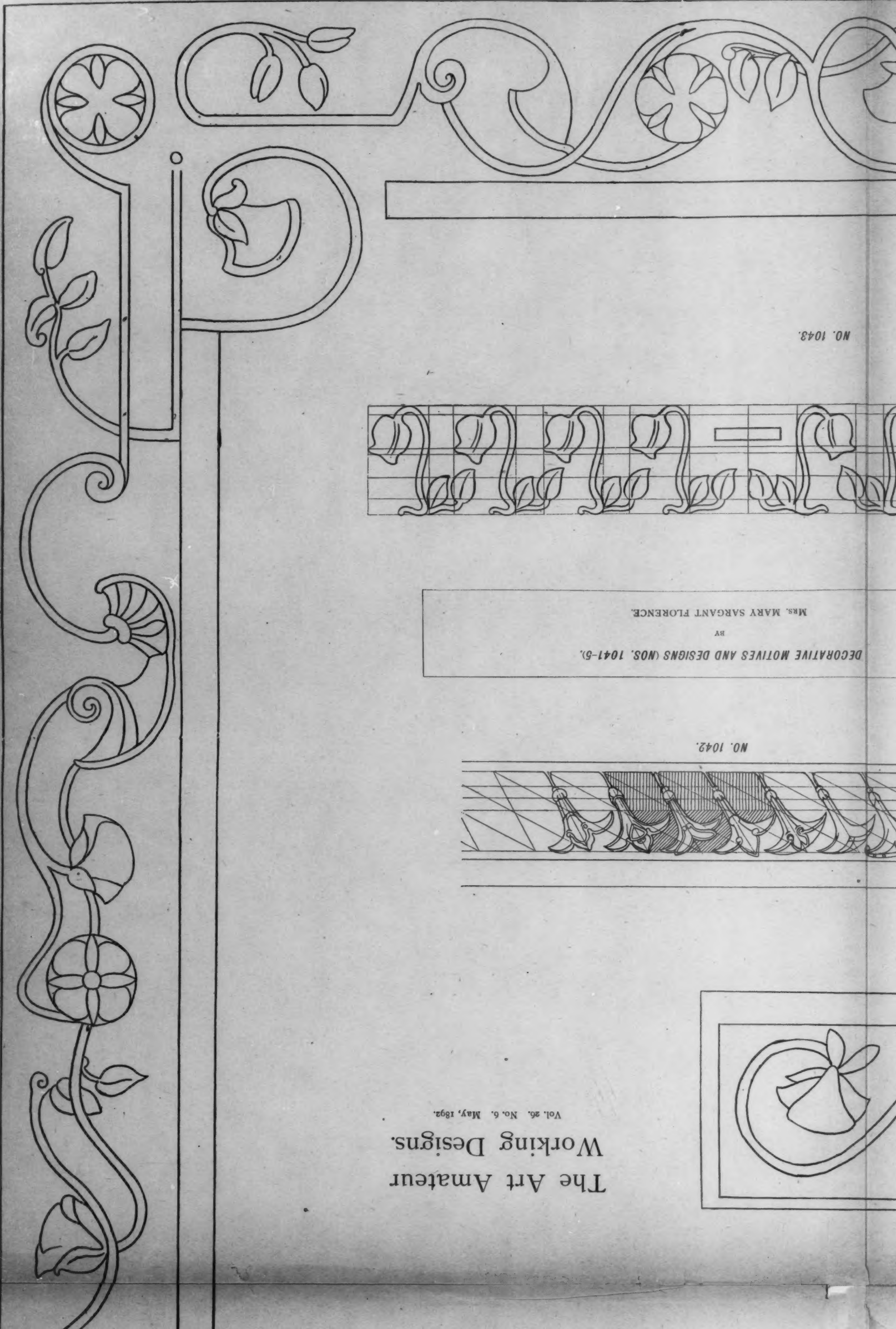
VERY few beginners understand the use of the turpentine cup, and yet it is of the greatest importance. Buy a pint of turpentine, seeing that it is fresh—not thick and oily—and keep it closely corked to prevent it becoming fatty. Stand a small cup in a saucer; fill it full of turpentine. If painting frequently, do not empty it after using, but simply fill it up each time. If, however, a month or six weeks be allowed to elapse before it is used again, it will be necessary to pour the turpentine into some other vessel and let it make fat oil, for other use. Then fill the cup with fresh turpentine.



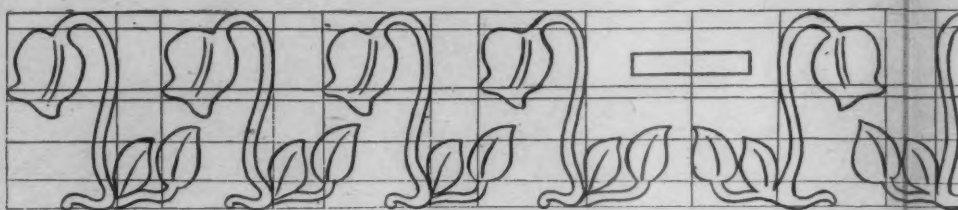
PLAQUE. DESIGNED BY MARIE BRACQUEMOND.

any of these things. I became so discouraged, that I have not painted on china for nearly two years, but you have given me the enthusiasm to go to work again." Only yesterday, I learned of a lady seeking instruction, who was told by the person to whom she applied that she could give her "all the instruction that is needed to paint china, in three lessons." If you are learning to paint only for your amusement, and to have some pieces of your own work, that may answer; or if your tastes demand nothing better than stuff that is even below mediocrity, such as is seen at every fair for charity or at the exchanges where women's work is offered for sale.

This is a field which women are rapidly entering in this country, and is well suited to their tastes and habits. I was told recently in Paris, that the finest china painter in the manufactory at Sèvres is a woman over sixty years of age. But we must have higher standards and better work before we can hope to possess the field against foreign skill and competition. Why does Tiffany absolutely refuse to take American amateur or hand work, and all the large houses of New York hesitate or decline to give orders—saying, "We cannot depend



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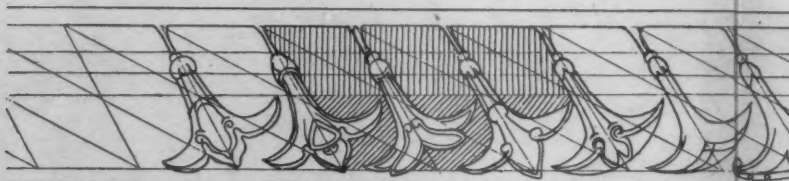


Mrs. MARY SARGANT FLORENCE.

BY

DECORATIVE MOTIVES AND DESIGNS (NOS. 1041-5).

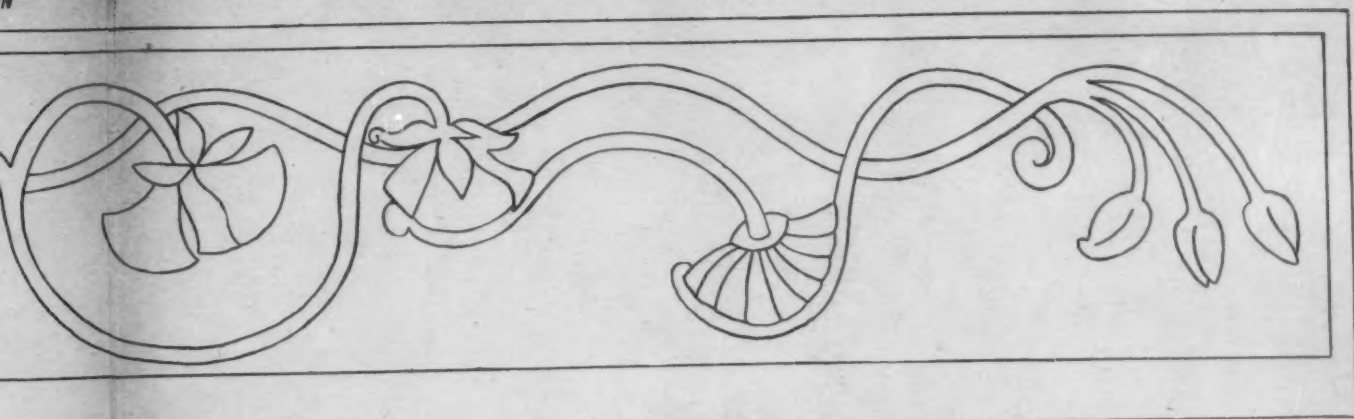
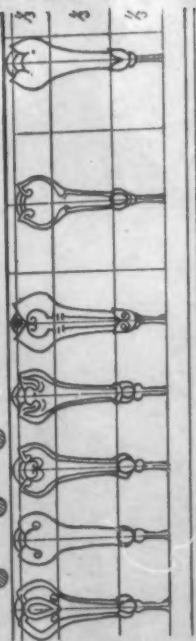
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The Art Amateur
Working Designs.

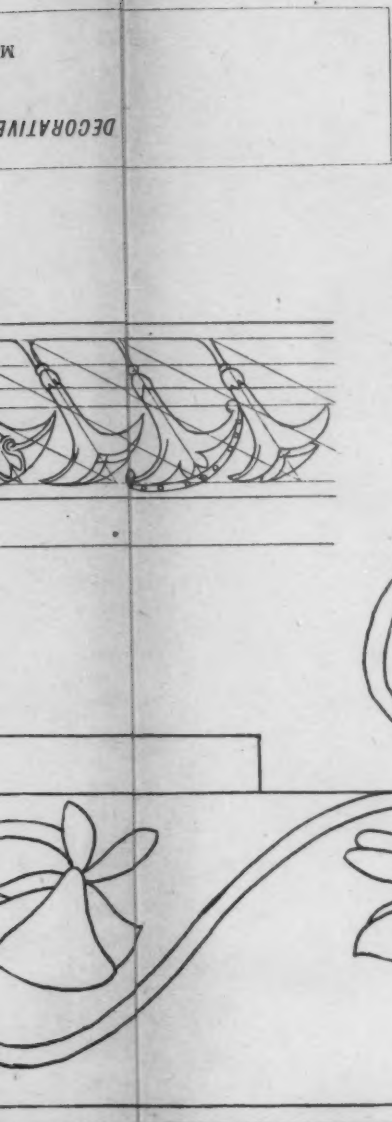
Vol. 26. No. 6. May, 1892.

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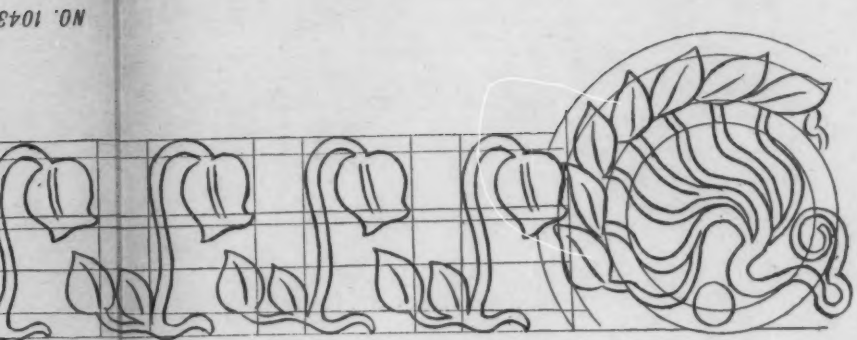


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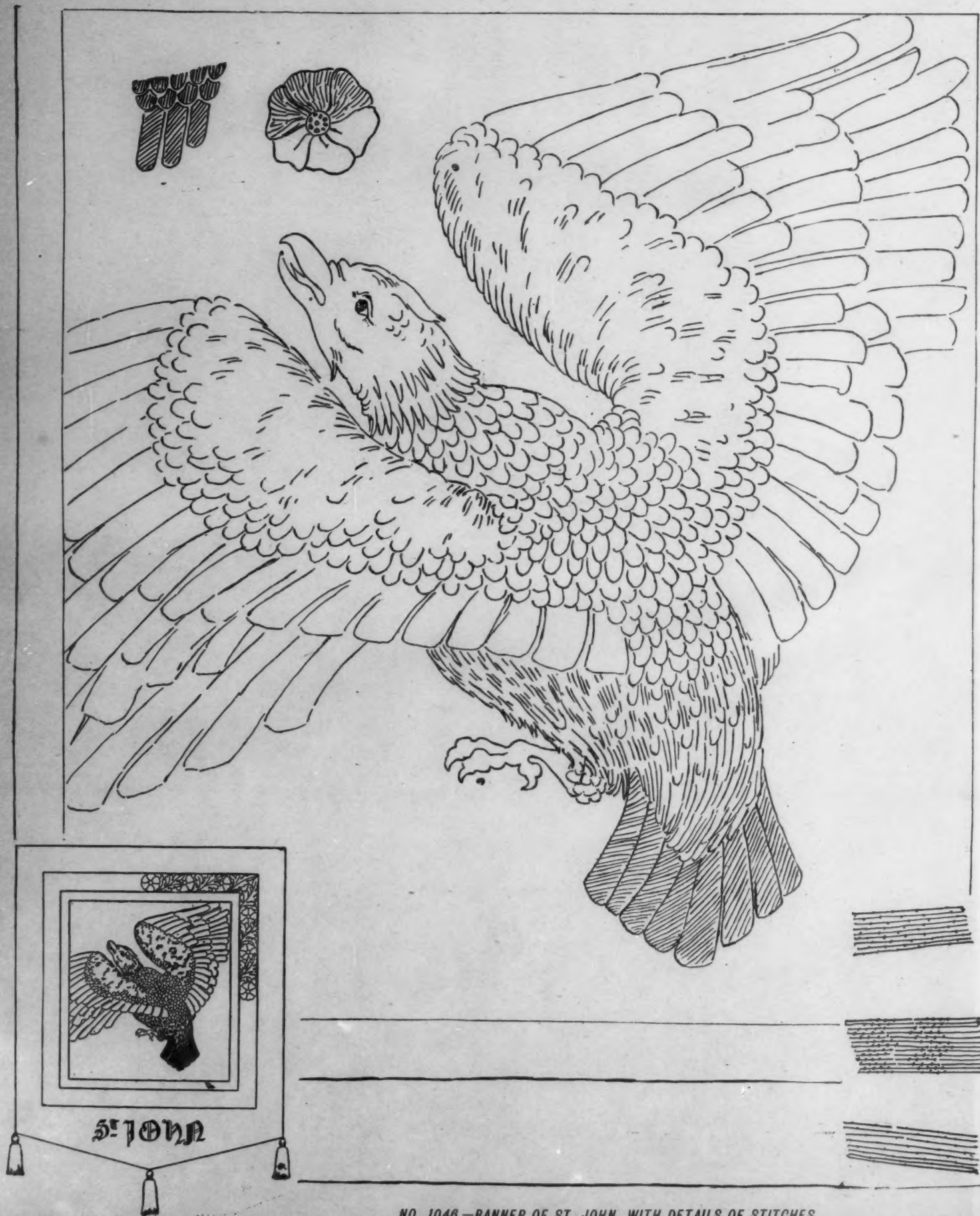
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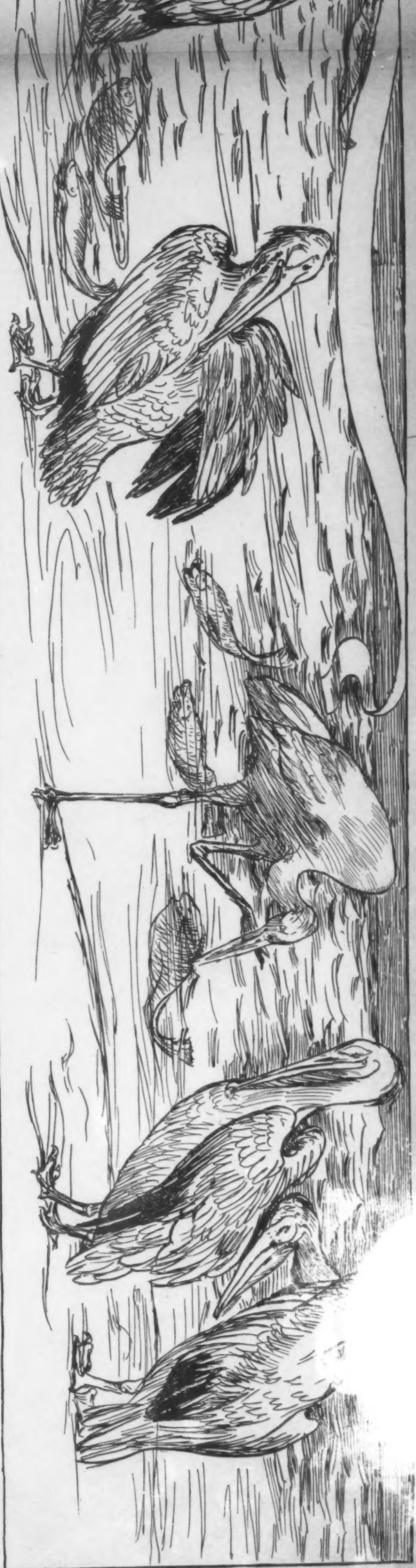
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The Art Amateur Working Designs.

Vol. 26. No. 6. May, 1892.



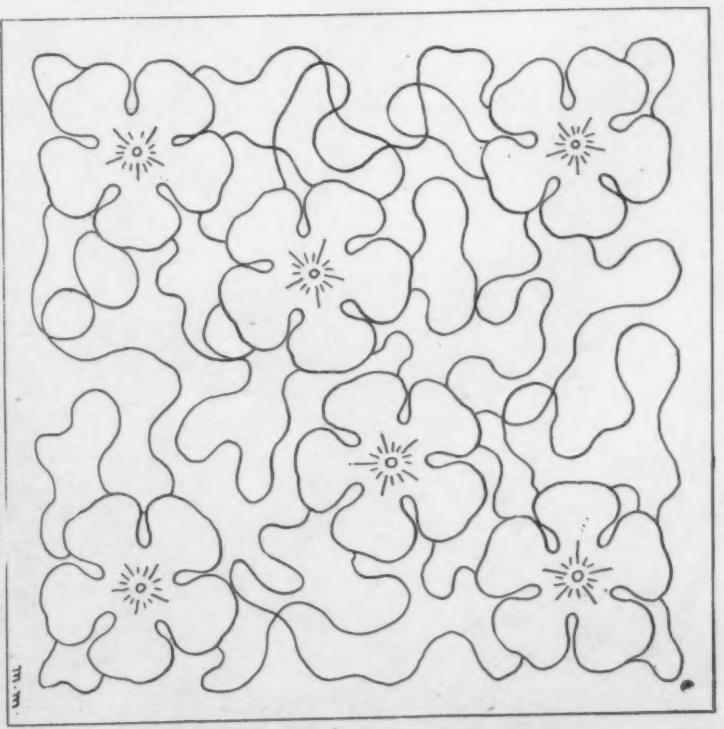
NO. 1046.—BANNER OF ST. JOHN, WITH DETAILS OF STITCHES.



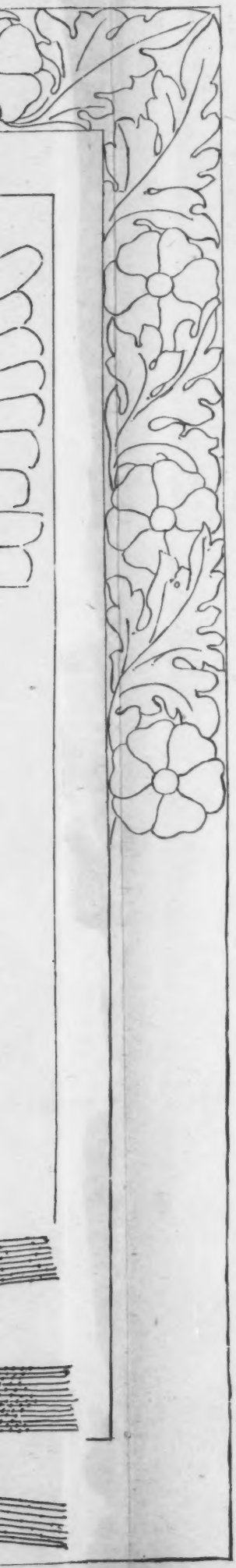
NO. 1038.—DECORATION FOR A FRIEZE. By Mrs. Mary SARGANT FLORENCE.



NO. 1039.—CORNER DESIGN FOR EMBROIDERY.



NO. 1040.—CENTRE FOR EMBROIDERY.



THE BRACQUEMOND PLAQUE.

THE design for a plaque on the opposite page representing a girl playing the lute might be utilized for a vase or the centre of a card-receiver. It is not so difficult of execution as might at first sight appear, the flesh being put in with a flat tint and hardly shaded at all. Outline the features delicately with deep red brown. A pale tint of capucine red gives a beautiful flesh color, or pompadour red, with a touch of ivory yellow added, will serve. The few touches of deep shadow are put in with red brown glazed, when thoroughly dry, with brown green. The headgear is white, the china doing duty for the high lights. Shade it with silver yellow and ivory black mixed. Put in the embroidery above the forehead with strong touches of yellow ochre. The drapery might be of a rich crimson lined and turned back on the shoulders with palest yellow. For the yellow put in a wash of mixing yellow very thin and shade it with silver yellow and ivory black mixed, to which add a touch of deep blue green. For the crimson robe use ruby purple, or if this color be found too expensive, substitute purple No. 2. Either of these colors will fire a rich crimson. Paint the lute with yellow ochre and brown No. 17, modified with ivory black. The floating ribbon may be of a delicate forget-me-not blue, and for this take deep blue green and shade it with brown green. The blue shaded in the same way can be repeated in the forms on the outside border. For a background nothing would look so well as matt gold, not too highly burnished. The gold ground must be put on last of all, the colors being first thoroughly dried in an oven. The design would look well, also, painted in monochrome.

"EN CAMAIEU" DECORATION.

THE cameo-like head given on this page would make a very beautiful decoration treated in monochrome, especially if set in gold, which could be done by placing the design in the centre of a six-inch square panel or tile and gilding the whole space around the circle. The panel in its turn might be mounted in a Florentine frame. Chestnut brown and Vandyck brown will give beautiful tints for a painting in monochrome, for while affording very delicate shades they are likewise capable of great depth and brilliancy. All the highest parts may be left absolutely white, as in a cameo, or if the creamy tone sometimes noticeable in a cameo is preferred, the faintest possible flat tint of yellow ochre, so faint as to be hardly appreciable, must first be put on as a ground over the entire circle, the design being afterward drawn on when the ground is dry. Outline the design with the two browns mixed before shading, as the Vandyck brown alone might be a little too heavy. The shaded ground may now be put on in graduated tints and lightly blended with a stippler such as one would use in face painting. If the desired depth is not obtained at once, dry the tint thoroughly in an oven and repeat the process. This can be done without dragging up the first painting, but requires great care. If convenient to give two firings, any such risk can be avoided. A circular band of dark brown to divide the design from the gold ground will be found a great improvement. This design might be used for the centre of a card-receiver.

SCHEME FOR JARDINIÈRE.

THE simple design intended to be enlarged for a jardinière could also be used as it is on a shaving-cup or on the lemonade-cups that are made in the form of a small tumbler; it would likewise serve for a tobacco jar. Any initial or monogram can be placed within the medallion, or if preferred, a head or landscape can be substituted with good effect.

The oval of the medallion, the straight bands and regular forms should be painted in gold. For the ribbon and flowers any coloring to suit individual taste may be employed; the design would also look well painted in one color—old tile blue, for instance.

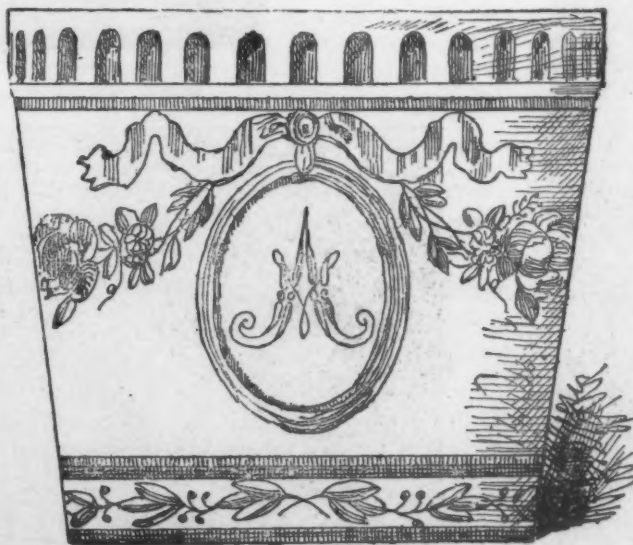
SWALLOWS IN FLIGHT.

THE colored plate of swallows will be found very useful for china painting. For instance, the birds might



CAMAIEU DECORATION.

be distributed over the upper part of a tall jar for umbrellas or parasols. A very broad band of deep red brown may be painted as a base and a narrow band of the same be repeated at the top, and the graduated sky color as given in the copy put in between. The swallows, when used for china painting, look better not quite so dark as they appear here, so that if these tones are followed exactly, instead of deepened to allow for firing out, they will come out about right when fired. When



DESIGN FOR JARDINIÈRE.

ever bright color shows through the plumage, it should be put on first as a flat tint, and when dry painted into. For the blue shade, take ultramarine blue; for the green, use emerald green; for the red and brown, first mixing yellow, into which paint carnation

for the red tones and chestnut brown for the bright brown of the heads and necks.

In working up, the same colors must be strengthened in parts and intermingled, as shown in the copy. The gray tones can be obtained with silver yellow and ivory black mixed. Where they prevail, lay in first a flat tone of this neutral shade and work into it when dry. The warmer parts will need a flat tint of yellow ochre laid in to begin with. Work up the browns with chestnut brown, ivory black and brown No. 4. For the background, take sky blue and silver yellow, each being modified with a little ivory black. In blending these tints great care must be taken by the painter to graduate them properly.

CUPIDS AND ROSES.

If the entire plate is used for china painting, the sky color can be rendered by using either deep blue green or sky blue modified with ivory black in parts. The first-named color gives the softer effect. Tint the clouds delicately with yellow ochre and carnation No. 1 modified with black. Paint the roses with carnation No. 1 and shade with neutral gray; the foliage with moss green J shaded with brown green. Outline the cupids very delicately with pompadour red, then blend on a flat tint of the same color mixed with a small proportion of ivory yellow, and while the local tint is still open, lay in the shadows with chestnut brown, a touch of deep blue green and pompadour red-mixed. Look at the copy carefully, so as to allow the warm or cool tones to prevail according as you see them there portrayed. Shade the wings with neutral gray. Work up with the same colors when the first painting is thoroughly dry.

AN EASTER EXHIBITION.

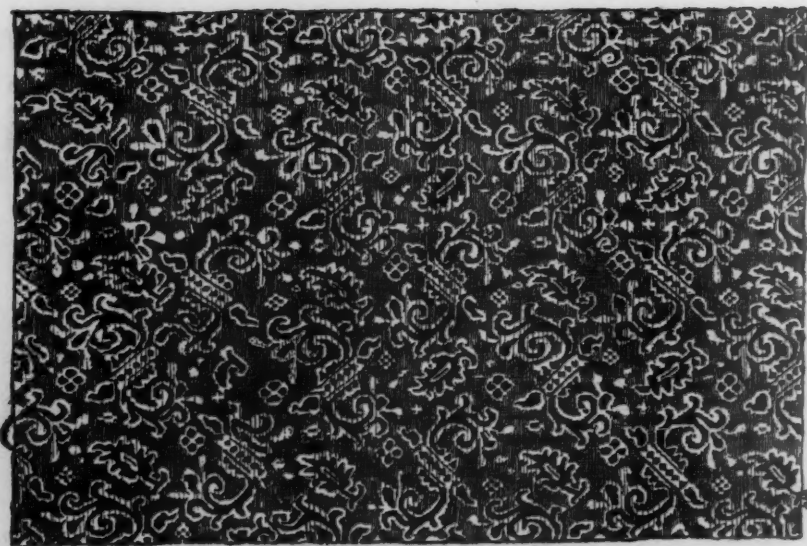
THERE was a display at Easter, at the rooms of the New York Society of Decorative Art, of china decorated by members of Mrs. Charles Goodyear's classes, creditable alike to pupils and teacher. A beautiful chocolate set by Miss Rice, painted with pink roses and blue ribbons, bore a very professional air, technique and coloring being unusually good. Excellent taste and neat execution marked all the exhibits of Miss Ella Flanders, including a plaque of pink roses, a tray daintily decorated with rhododendrons and one of pink and blue convolvuli. There was a richly colored salad set, with nasturtiums for the motive. We noted also a salmon-colored chrysanthemum decoration by Mrs. E. B. Wilmarth; and by another pupil, a tea set painted with marigolds in their natural colors, affording free scope for the employment of every shade of yellow carried into rich golden and red brown. Mrs. Goodyear sent none of her own work in china painting, but there were two large water-colors by her, carried out with her usual agreeable color, freedom of execution and knowledge of subject. Miss F. E. Palmer showed her skill both in water-color painting—a capital study of two pots of primroses—and in china decoration. Her set of plates, with chrysanthemums for the motives, was most delicately painted, the rich effect of the flowers being much enhanced by the Japanese gold conventional tracery which formed the borders in each instance.

PLATE DECORATION.

THE plate decoration given in the Supplement would look best carried out in two or three shades of one color—for instance, in old tile blue, a thin, flat tint of this color being put over all to begin with, and the flowers shaded with a darker tone. The dark blue ground would be enriched by adding a little crimson lake and raven black to the old tile blue. The plaited borders and forms on the dark ground should be put in with matt gold.



1. ITALIAN SIXTEENTH-CENTURY HOOD OF A COPE. WORKED IN GOLD AND COLORED SILKS.
2. ITALIAN SIXTEENTH-CENTURY BAND OF RED-FLOWERED VELVET ON YELLOW SATIN.
3. SPANISH SIXTEENTH-CENTURY DOUBLET. NETWORK OF SILK, GOLD AND SILVER.
4. ITALIAN SEVENTEENTH-CENTURY RED SATIN TABLE-COVER, EMBROIDERED IN GOLD AND COLORED SILKS (TAMBOUR WORK).
5. ITALIAN FIFTEENTH-CENTURY TABLE-COVER. BLUE AND VIOLET CUT VELVET UPON YELLOWISH TAFFETA GROUND.



EXAMPLES OF OLD EMBROIDERIES AND RARE FABRICS IN THE SPITZER COLLECTION.

THE SPITZER MUSEUM.

IX.—THE EMBROIDERIES.



OVERS of embroidery know that the "painters with the needle"—as have been aptly called the master workers during the Middle Ages and the Renaissance—were real artists, and their productions exceeded in richness and beauty everything that had hitherto been seen in Europe. Choice pieces of these two epochs are scarce; so much so that amateurs rarely think of making a collection of them, but content themselves with a

few precious specimens with which to give éclat to their other objects of art. Mr. Spitzer wished to have in this department, as in all others of his museum, an historical series, which would not only please the eyes of the connoisseur but serve as a history of the art for the periods embraced between the twelfth and seventeenth centuries. With his well-known discernment and tenacity, he succeeded in acquiring many specimens that the keepers of great public collections would be glad to add to those already confided to their care. In the first centuries of the Middle Ages embroidery, was especially applied to church ornaments, and most of the pieces in the Spitzer Museum are remnants of church vestments or hangings. All are in good condition.

One of the finest pieces is English work of the fourteenth century; it is a long band embroidered in polychromatic silks and gold, and represents the genealogical tree of Jesse; other valuable pieces are: a fourteenth century Flemish altar cloth in cloth of gold, upon the ground of which are embroidered in various colored silks two scenes, one representing the Resurrection and the other a religious procession; a lectern veil, Spanish work of the sixteenth century, in red velvet embroidered in gold and colored silks, with small silver pearls in the borders; a Spanish cope in gold brocade, from the cathedral of Valencia; a Flemish fifteenth century orphrey, or band from a chasuble, embroidered in gold and colored silks, with scenes portraying the Adoration of the Magi, the Circumcision, and the Presentation at the Temple; a similar orphrey, with scenes of the Nativity, the Annunciation and the Visitation; an English cope of the fifteenth century, in violet velvet strewn with angelots, fleurs-de-lis and flower pieces, and having in the centre the Virgin surrounded with angels in a halo; another English cope of the same period in crimson velvet overspread with similar ornaments and decorated in the centre with a representation of the Annunciation; a dalmatic, made at Cologne in the fifteenth century, in red velvet, with a ground ornamented in gold; an Italian altar frontal of the seventeenth century, in green velvet embroidered in gold and white silk.

Our first illustration is an elaborately embroidered hood belonging to an Italian cope of the sixteenth century; the design of the Annunciation is worked in gold and colored silks.

The band of velvet is a sample of Italian work of the sixteenth century; it is red flowered velvet upon a ground of yellow satin; the design represents hunting scenes worked among foliage.

The Spanish justaucorps, or doublet, dates from the sixteenth century, and is a network of silk, gold and silver. The ornamentation consists of a series of bands of palm leaves in gold and silver on a red ground.

The table-cover is Italian work of the seventeenth century; the material is red satin embroid-

ered in gold and various colored silks in tambour work. The last illustration on the opposite page is of a napoleon, or small cloth that is placed over the table-cover; it is Italian work of the fifteenth century. The design, composed of a scattering of interrupted foliage, is in blue and violet cut velvet upon a yellowish taffeta ground.

THE BANNER OF ST. JOHN.

THE centre panel of this banner (shown in the supplement) should be worked separately and afterward applied to the silk or velvet, and the same applies to the lettering at the foot, which will appear much richer if worked on linen first and then transferred to the material of which the whole banner is made.

A piece of thick cream-colored gros or poplin the size of the inner panel, including the border, should be first framed and backed with fine cotton, having the design of the eagle and border carefully traced on it; or the better way would be to frame the backing and then, having arranged the white silk on it with pins, so as to get it quite even with the threads, to have it closely herring-boned on and the backing then stretched tightly on the frame, before beginning the embroidery. The eagle must be first worked with tram or weaving silk in natural coloring, browns and grays, each feather of the wings and tail being made a separate study and worked from a central line in stitches radiating outward. The same method must be used for the crest on the head and the feathers about the neck. The beak must be worked in solid feather-stitch and the eye carefully put in with golden silk to show the light, where it is needed. For the general coloring and shading of the bird, the worker should have a well and correctly colored plate, and on no account trust to imagination. If it is possible colored studies from a living bird would be the best to work from. For the body the plumage may be best worked, in stitches taken in the form of a fan radiating outward, and these fans may be outlined with a darker shade or one worked into another, using the different tones of silk.

The treatment may be as realistic as possible, since the banner may be regarded as a picture, and infinite care should be bestowed on the most careful working out of the details both of the form and coloring of the plumage. When the bird is finished, very fine threads of gold-colored silk should be worked into the white silk of the ground. These may be run or darned lightly along the threads of the silk or worked entirely over with tiny dots; the gold working should be strengthened toward the upper portion of the ground, indicating that the eagle is rising toward the light. For the method of working in this background nothing better could be suggested than the needle tapestry work invented by Mrs. Wheeler (the Associated Artists). The floral border should now be worked in feather-stitch, using ordinary embroidery silk or filo-floss instead of tram, which was recommended for the eagle. The coloring may be considerably varied as to tone, but the flowers should be in tones of broken red, from deep maroon to apricot, and it is recommended to let the coloring become gradually a little lighter as it reaches the top—that is to say, using more of the darker tones for the border along the bottom and at the lower portion of the sides. The foliage should be in half solid outline in good tones of olive greens, not too sombre nor yet going into bright or grass greens; the centres of the flowers should be worked with French

knots. The two lines between the border and the centre panel may be worked with layings of a dead gold-colored silk stitched across with silk of a slightly darker shade, and both edges afterward outlined with a gold cord or Japanese gold thread sewn down with Maltese silk of the same tone.

It will be remembered from former instructions that for this laid embroidery the threads of silk must be carried the whole length of the border on the surface of the silk, and brought back again in the same manner, so as to form a close even layer of silk; this must then be held down by stitchings across at even distances of half to three quarters of an inch apart. The whole of the centre panel being thus finished, the work must be carefully pasted at the back, especially along the edges, and allowed to dry thoroughly before unframing. When this is done, the silk must be cut away from the backing just outside the edge of the worked border, allowing only enough of margin for the work to be stitched on to the banner.

The banner itself may be of silk or velvet; if the latter, it should be backed in the usual way to prevent it curling up. The backing must be framed and covered over smoothly with a thin layer of shoemakers' paste, and the velvet then laid on and smoothed out with the hand. It should be pressed into its place by a pad covered with velvet, so as to prevent the hand, or rather the fingers, from marking it in any way. The centre panel, the place for which should have been marked out first, must not be applied until the velvet is completely dry. As it is not necessary to have rich velvet under the centre panel, however, the velvet may be cut so as to form a wide band beyond the panel instead of covering all the banner; but it must extend for half an inch or more beneath the border or it will not hang well. If the banner be of silk, it is best not to cut any of it away, but to lay the panel in its place on the banner, and carefully stitch it down all round. When this is done, with a pair of sharp scissors pare away the edges, and then sew down a gold cord to cover the stitchings. The color for the ground of the banner may be chosen so as to harmonize with other banners or decorations in the church; the coloring I have recommended for working out the design would be suitable for a ground of red or of sapphire blue. After the rest of the banner is finished, the letters must be applied. These we suppose to have been first worked on stout linen well framed; suggestions are given in the supplement for working them in gold diaper stitches. For this Japanese gold may be used, the threads being carefully laid in close lines and stitched down in patterns by threads of red silk. Brick-stitch might be used for the S and the J, also stitched with red silk. The letters must be well pasted at the back when finished and not cut out until quite dry; then placed in position on the banner, while it is still in the frame, with pins first, and afterward securely stitched down. Lastly an edging of chenille, dark red or blue, according to the color of the banner, closely sewn round the outline, will give the lettering great depth and richness.

The banner must be made up (like the other three of this set) on canvas, the silk lining being first tacked down on the canvas, with the edges turned over. Then the banner itself, having the edge turned down to a tacking line exactly the size it is to be, must be adjusted to the lining first with pins, and then carefully oversewn all round. The broad ribbon loops through which the cross-bar at the top will pass must then be very firmly

stitched on, three or five in number, and lastly the cord sewn on and tassels attached.

An alternative method of working this banner would be to cut out the form of the eagle in fawn-colored or a light golden brown silk and apply it to the ground of the banner, working up the plumage with shades of brown and grayish-colored silks, filo-floss or other embroidery silk. It would save labor, and would be a very effective method.



ALTAR FRONTAL IN CLOTH OF SILVER. SPANISH WORK OF THE END OF THE SIXTEENTH CENTURY.

(FORMERLY IN THE SAN DONATO COLLECTION.)

A TALK ON CARPET DESIGNING,

BY MR. GEORGE C. WRIGHT, TO THE PUPILS OF THE ARTIST-ARTISANS INSTITUTE.



If you use design paper," said the instructor, "and get some idea of the limitations of colors and threads in the body-brussels, you will soon understand how to make practical working patterns. You cannot generally use more than five colors in body-brussels. For this reason you must be careful to choose those which are the most harmonious, and practise the combining and repeating of them to get the best results. The arranging of the color scheme is what we call 'chintzing' and 'planting.' The latter term means the placing of the five tints to represent the five frames. Four of these may be in plain or solid colors, and the fifth may be 'chintzed' or blended in a succession of shades which will harmonize with other shades in isolated portions of the pattern. You will see that this means that the threads of your warp will represent stripes of color, and one of the main objects in designing must be to break up and do away with the effect of stiff lines of color dominating your pattern. For instance, you bring into use this dark brown to shade the petal of this golden-brown flower. The effect of a straight stripe of color is very apparent. But throw across the dark color some stamens of the blossom, or veining of a leaf, and you break up the distinct dividing line, and divert the attention from the solid mass of shadow. You can carry out the same principle in little vines and tendrils, if you are doing a running floral design. There are two hundred and fifty-six spools to the five frame body-brussels; so you see your pattern will be two hundred and fifty-six threads wide, and each one of these little spaces on the design paper will represent a thread. You need to do only enough of the pattern to convey a good idea of what it will be when finished. It is best to begin with very simple or geometrical figures till you understand somewhat the limitations of this branch of design. When you begin to make patterns to sell, you will find that the floral or conventional are most marketable. While the skilful combination of tints is a very necessary part of the knowledge of a designer, if you have not been entirely successful in this, and your design is otherwise pleasing, it will still stand a chance of acceptance, as there is always a colorist in all large manufacturing firms whose business it is to arrange the tints of the designs, and he may not use the colors you submit at all, but instead may make three or four different combinations of his own from the one design.

"I should say it would be best always to work on design paper when making patterns for carpets. You then have in mind the number of threads you will use, and how many times the design you intend to reproduce will repeat within the required width.

"In tapestry carpets you do not have to think of color limitations, but may use as many tints as you wish.

"Before beginning to design you should be a careful, accurate draughtsman. Everything, from a cobblestone to a ship, that you draw conscientiously, will help you. It is the education of your eye and hand to do truthful, exact work, that is of most account. You should familiarize yourself with floral forms, and the more flowers you learn to draw well, the better. Much also can be learned from seaweeds and shells. In the latter the beautiful curves and convolutions are good lessons in design. Seaweeds when mounted on a bit of cardboard will give you most graceful arrangements of lines. You could repeat these curves and convolutions in combinations of almost infinite variety.

"If you want to be a first-class designer, or if you intend to fill a responsible position in a large manufactory, you should thoroughly understand the blending of colors. It is a good idea to have blocks or bits of paper painted in different tints, and to practise combining these so as to get a practical knowledge of how one color affects another. You will find in this way that some colors are so strong and self-asserting that the merest dash of such a tint is enough to leaven the whole, and that more than a dash makes the design crude or startling. For instance, in a very green landscape a slight

touch of pure red is agreeable; but if one side of a large barn were to present a space of vermilion, you would see nothing but the barn. One small speck of the positive, assertive red is enough to balance all the green in the picture. In experimenting with your blocks of color you can get the proportions of strength in tints; you can see how some colors modify and tone down others, and how again some are made brilliant and pleasing by certain qualities in their neighbors. Well-known principles run through all these combinations, but you will be a great deal more likely to remember the formulas after you have seen the truth of them practically demonstrated by actual experiments made by yourself, and to appreciate the knowledge acquired.

"The arrangement of color in carpet designs is much more of a problem now than it was some years ago. Color is more subdued, and harmony rather than startling effect is demanded. In designs which you submit for inspection, you would better err in having your tints too subdued rather than too bright. In the latter case any lack of harmony will result in a glaring crudity which would not be so apparent in the quieter tones. The beauty of the lines and forms of the pattern might not be so quickly noticeable if the colors at once forced

will remedy this, if indeed it has not already to a large extent. Opportunities in this field were never better.

"I would say to any student in design: Keep your eyes open for hints or suggestions everywhere. When you pass a shop window and see attractive designs in silk or cotton dress goods, you may catch sight of a blossom or spray or geometrical figure that you can use in some new combination of your own in a carpet. A trailing spray of orchids in a florist's window, a bit of wood-carving in a furniture-dealer's, some stone-work over a window, a piece of lace on a gown—all these may offer suggestions that will prove valuable either in actual use or in leading up to something else. You must cultivate the observing faculty along with the use of your fingers, and at the same time study diligently the great principles at the bottom of all design." A. E. IVES.

FURTHER HINTS ON WOOD-CARVING.

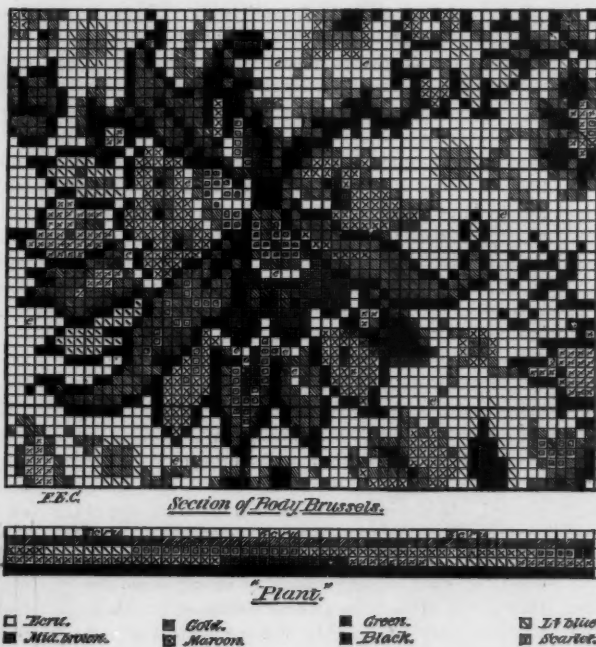
In perforated carving, the design having been drawn upon the wood, the background is removed by a fret or scroll-saw. Then the design is modelled. The student should master simple carving before taking up this kind, as the forms best adapted to it are the most difficult.

The designs generally used are large leaves and fruit, such as the gourd, cluster of figs and grapes, animals and figure-pieces. This class of carving can be used for railings, lattice-screens, picture-frames and other objects that are exposed above the level of the eye, where more delicate work would be lost. When used for picture-frames, the design is drawn on after the frame has been made, and then only the outer edge is fret-sawed. Too sharp points should always be avoided, as they invariably break off. The flat gouge is mostly used for this work, making long, clean sweeping cuts. Should the student feel ambitious enough to do this kind of carving, he would better take lessons under the guidance of a competent instructor. Then in a few weeks he will have gained sufficient knowledge of the principles of full relief to carry on his work independent of books and teachers.

A few remarks on furniture and its decorations for wood-carving: The student should observe the construction of every article of furniture that is pleasing to the eye, for by so doing there is much that can be learned. All large pieces of furniture are carved in separate pieces before they are glued up. I say this so that no one will try his hand on any large pieces he may have in his possession. The student should begin on a very small piece of work at first, especially if easily discouraged—a small table top, for instance, which may be carved on the polished surface, either in surface or incised carving. A spray of oak leaves gracefully arranged, or a vine arranged in a wreath and carefully outlined, may be used for the centre, and the bevelled edge may be carved in a conventional design, the leaves being arranged as a border. For the decoration of small boxes, such as glove, handkerchief and cuff-boxes for Christmas and holiday gifts, you might use holly and mistletoe and five-fingered ivy and snowdrops, which are as simple as they are beautiful. A few flowers and leaves gracefully arranged will be found very easy to carve, and make a simple little article beautiful.

Newspaper-holders, wall-pockets and music-portfolios are very salable articles to make, and are easily constructed. Newspaper-holders are made of two panels, the front one carved in slight relief. The best size is ten by eighteen inches. The back panel should be two inches larger each way, and carved with a border of that width. Only carve the centre portion of the front panel, leaving a plain border about two inches in width. The boards should be fastened with hinges on the lower edge, and a chain should be fastened to the back to hang it up by, or two screw-eyes put in. The ends can be fastened with small brass chains, letting the front panel fall about five inches. Apply a single oil finish.

In conclusion, it may be said that any handy young lady possessed of average intelligence and sufficient knowledge of drawing to copy simple subjects accurately in outline ought, by closely following these instructions, to learn to execute panels of birds and flowers in six months of steady application. A girl gifted with a moderate amount of talent would probably find little difficulty in handling the tools. LILY MARSHALL.



themselves on you as offensive. On the other hand, if the scale of colors is quiet, even though they may not be just what the manufacturer wants, if he is discerning, and he generally is, he can tell at once if he can use the pattern, and he may say: 'That's a good thing. I can make that in 795,' or some other combination of tints which he has found satisfactory.

"If you want to dispose of a design, don't go to the head designer of a factory, but go to the manager. Don't come down in your prices. For a good design for a brussels carpet, with border, you ought to get twenty-five dollars, and for a simple design of small figures, without border, ten dollars. I only mention these figures as giving a rough estimate for the work of beginners. An experienced designer may get one hundred dollars or more for his pattern if it is very desirable. There is no set price on this work. It depends very much on its merit, and you will of course get all you can if you are business-like. I believe women ought to make good designers. They have a better perception of color than men. What they have heretofore lacked is the vigor and strength, and the broad way of looking at things, which is natural to men. The paths which are now opening up to women, the educational advantages which they enjoy, and the trend of public opinion



OLD BOOKS AND NEW.

MR. C. JOLLY-BAVOILLOT'S LIBRARY.



HERE is nothing which irritates the old-fashioned collector of books recorded by Brunet and Lowndes, so much as a reference to the Art of the Decade, by which are formed libraries like the library of Mr. Jolly-Bavoillot.

It is an art of the present time, an art of the last decade of the nineteenth century—whence its name. It makes of a library, not a collection of missals, manuscripts, incunabula, classical and modern books, but a collection perfect in its smallest details of either missals, or manuscripts, or incunabula, or classical, or modern books, every one of which derives an advantage from its collector.

The old-fashioned collector of books gathered books as a

library of Mr. Jolly-Bavoillot, and there only, that one may find a perfect record of the renaissance in letters in France which began with the publication of the "Méditations" of Lamartine in the year 1820.

It is unnecessary to say that the value of the work done by Mr. Jolly-Bavoillot is inestimable. That is evident. But it takes a technical knowledge of the art of bookbinding to appreciate the value to that art of his work. He observed that the decoration of a book bound for Grolier, De Thou, the Marquise de Pompadour, or any other former bibliophile, was absolutely independent of the text. He obtained from his bookbinders bindings which were expressive, which could not be detached from "Hernani" and fitted to "Hélène" or to "Chatterton," for example, although these books are of one size. You cannot be certain that your Grolier book was in the Grolier library; it is an Aldus, and the binding may have been torn from a decayed missal and refitted. The Grolier decoration was not affected by the book, but by the workman's fantasy. The book-lovers of the decade require that their book-bindings shall express their books.

The Art of the Decade makes independent of great wealth the

AN EXHIBITION OF BOOK-COVERS.

THE exhibition at the Aldine Club, on March 26th, of paintings and book-covers, was one of great interest, owing mainly to the book-covers. It is probable that at no other time has there been so much attention paid to the decoration of cheap and substantial covers as at present; and we do not hesitate to say that in this, as in certain other of the minor arts, America leads. Fifteenth-century designs on vellum and calf were as handsome, but seldom as appropriate; French designs of today are usually both suitable and artistic, but the only cheap cover known to the French is that made of paper. Of the hundreds of designs exhibited at the Aldine Club, we can mention but a few. The half cloth bindings were among the prettiest. A good average example of the effects to be obtained in this style was "On the Lake of Lucerne," in blue and white, with a branch in blue on the white paper. It is published by Appleton & Co. "English Odes," in white vellum and gold, published by the same company, was a good specimen of a favorite style of binding; but "Two Worlds, and Other Poems," published by the Century Co.,



MR. C. JOLLY-BAVOILLOT IN HIS LIBRARY. DRAWN FROM LIFE BY THURE DE THULSTRUP.

numismatist gathers coins. As they came to him he let them remain. The book-lover of the decade, learned in every circumstance of the writing and publication of his books, improves them by selection of perfect copies, and by the addition of invaluable notes, documents, original illustrations and appropriate artistic bindings.

The old-fashioned collector of books referred to his manual, to his Brunet or Lowndes, and, if he bound his books, their covers of Levant morocco leather were inexpressive of the books that they covered. They were copies of the beautiful but inexpressive bindings made for Grolier, De Thou, the Marquise de Pompadour and other celebrated collectors of books.

Mr. Jolly-Bavoillot is a book-lover of the decade. He has realized perfectly his ideal of a library. It is a model library of the decade, formed of first editions, uncut, in their original paper wrappers, bound by great artisans in bookbinding, of all the works of the Romanticists of France.

He has unsuspected, forgotten issues of all the works of Hugo, De Musset, Lamartine, Gautier, Vigny, and their imitators, illustrators, critics and expounders. He has noted the important phases in the history of every volume, and, for every declaration that he makes, he produces the original document. It is in the

formation of an extremely valuable library. The original editions of the works of the Romanticists, neglected by all the old-fashioned collectors of books, were cheap when Mr. Jolly-Bavoillot began to collect them from the stalls of the parapets on the quays of the Seine. Then he had only the pin-money of a student. Later, when he had to send from New York to the booksellers of Paris, orders for the books that he wanted, the prices were higher and daily increasing, but the booksellers could not cope with him. They were animated by the inventive love of lucre, but he had knowledge, greater experience and imperious bibliophilism. His library is a treasure; its cost, in comparison with its market value, was trivial.

Mr. de Thulstrup, son-in-law of Mr. Jolly-Bavoillot, has admirably pictured him at his desk, in his library room, the window of which opens on the green trees, flowery lawns and exquisite colors and perfumes of Stuyvesant square. There are two book cases beside the one that is shown in the picture here reproduced, but they are not larger, for the shelves admit a double row of books. Mr. Jolly-Bavoillot has, for a quarter of a century, received in this little library room every artist and man-of-letters that New York has attracted from Paris.

HENRI PÈNE DU BOIS.

was a better. In fact, it was one of the two or three best designs in the room; for though merely a panel of conventional ornament headed by a line of lettering, it was so exquisitely proportioned as to be permanently charming. Another very simple, rich, and effective binding, shown by the same company, was on "Poems by Irwin Russell," in dark blue cloth, stamped with a small pattern, and bearing laurel branches and lettering in gold. "Sport with Rod and Gun" owed its success mainly to the tone of the cloth, a dull pink, which harmonized admirably with the gilding. Harper & Bros. showed a large number of very satisfactory designs, among which we were best pleased with the small volumes of the Handy Classics Series. But the orange and gold of "Ben Hur" and the gray and silver of "Sharp Eyes" were very striking combinations. "Jinrikisha Days in Japan," in brownish cloth, with a border of chrysanthemums in gold, and a procession of little Jap. figures crossing it diagonally, was one of the happiest of the novelties shown. Houghton, Mifflin & Co.'s cover to "Over the Teacups," with the identical family teacup that Dr. Holmes had in view, artistically disposed as a "cul-de-campe" to the lettering, shared its honors. The same company's design to "Assolando" should be mentioned as at once novel and elegant. "A Sentimental Jour-

ney," framed in a classic architectural design on dark blue, was the most successful of the designs shown by J. B. Lippincott & Co. Little, Brown & Co. had a clever symbolical design on their edition of "Charles O'Malley" and on "A Popular Handbook of Ornithology." "English Pen Artists of Today," with its rose-tree in bloom, drawn in black on brownish cloth, was striking and appropriate. A very elegant adaptation of classic motives was shown on A. C. McClurg & Co.'s "Phidias." And the pretty Egyptian design of "Potiphar's Wife," and the cover strewn with silver apples of "The High Top Sweeting" spoke well for the binding department of Charles Scribner's Sons.

ART.

MR. HUBERT HERKOMER'S ETCHING AND MEZZO-TINT ENGRAVING fully justifies the anticipations which we, in common with all who know of the author's ability as an etcher and a writer, had formed of it. It is a handsome, not too large folio volume, printed on hand-made paper and illustrated with etchings, dry-points and a mezzotint by the author. It was understood that since his exhibition here a few years ago Mr. Herkomer's attitude toward certain sorts of etching, or rather combinations of etching with other sorts of work, had changed, and there has been much curiosity to know what the change involved. We are happy to say that we find ourselves in all important respects thoroughly in accord with Mr. Herkomer's present principles and methods of working. We may return later to the purely technical part of the book, but we may say here that the author has abandoned large plates, mixed methods of working—with the exception that he allows the dry-point or the burin to be used along with the bitten line—and that he acknowledges, after making many experiments, that he has found little real use for photography. He makes full and open confession of his own past mistakes, especially in the way of large plates and attempts to combine mezzotint and etching for the purpose of securing realistic values. On one point we cannot agree with him, though he errs in good company. The hybrid term "painter-etcher" never properly belonged to the English language, and ought to be dropped. It should be assumed that an etching or dry-point is an original work unless otherwise designated. The inclusion under the term of all forms of original work in mezzotint or with the burin is, in our opinion, but another reason for doing away with it. The term etching should be restricted to work in which the bitten line plays the principal part. The well-understood word "engraving" can be made to answer all legitimate purposes as a general term, for etching is engraving, while engraving may not be etching. He is quite right, however, in saying that the method of transfer, whether photographic or other, should not bar out any work in which the lines are drawn by the artist and bitten in by him. He was therefore perfectly right in calling certain prints of his, in which the drawing had been transferred by a new process, original etchings, or, as he prefers the term, painter-etchings. He has, however, abandoned the method in question, seeing that it gives inferior results.

One other matter on which Mr. Herkomer says, we think, the right word may be touched on here. It concerns methods of printing and publishing. He would suppress altogether the so-called "artist's proofs." Properly speaking, an artist's proof is a proof taken while a plate is in progress. Such proofs are seldom made, and still more seldom sold. What go by the name are simply impressions, nowise different from other impressions except that the artist has put his signature to them. Since steel-facing of the plate has come into practice there is no longer any difference between the first impressions and the last, even of a very large edition. But Mr. Herkomer points out a way in which publishers may secure their profits and collectors the rarities which they so much desire in a perfectly legitimate manner. Though there is no appreciable difference between one impression from a steel-faced plate and another, there is a considerable difference between all such impressions and such as may be obtained from the copper before steel-facing. Let, then, the etcher print a certain number of copies himself from the copper until the plate shows some slight signs of wear. He may then retouch it and have it steel faced, after which unlimited numbers of copies may be struck off from it. That will secure two distinctly marked "states," a strictly limited edition for amateurs, each impression in which will be likely to vary a little from others, and a commercial edition practically uniform and practically unlimited as to number of copies. The suggestion seems to us an excellent one. The book teems with acute and sensible hints. It is published by Macmillan & Co.

JULES BASTIEN LEPAGE and HIS ART is an excellent translation of the memoir by André Theuriot, which is followed in the same volume by an essay on "Realism in Painting," by Mr. Walter Sickert, a notice of Bastien Lepage as an artist, by Mr. George Clausen, and one of Marie Bashkirtseff, by Madame Mathilde Blind. M. Theuriot's memoir is a model of its kind. The author was a native of the same Department of the Meuse as the artist, and a personal friend. He describes Lepage's early life, his family and the townspeople of Damvillers, so as to leave a vivid and very pleasant impression.

The father of the artist was a rather well-to-do farmer, and educated his boy for some position in the employ of the Government. To that end he was taught drawing, among other things, and was sent for awhile to college at Verdun. While there his talent began to assert itself, and he left college determined to become an artist. It was, however, no easy matter. The family were too poor to support the lad in Paris for the four or five years that would probably be necessary. But a friend who had some influence in the Paris post-office came to the rescue. A place was obtained for Jules which paid enough to support him in a very frugal manner, and yet left him some leisure, all of which he spent at the École des Beaux Arts. Afterward the Council-General of his Department, on his showing proof of his ability, voted him a small sum of money, and he was enabled to leave the Beaux Arts and set up a studio of his own. His first contribution to the Salon, a portrait, exhibited in 1870, passed unnoticed. Soon after the war broke out, and he enlisted as a volunteer, and saw some service at the outposts during the siege. His studio was destroyed by a Prussian shell, and a blow received from a clod of frozen earth, cast up by the explosion of another shell, disabled him for a time and occasioned his return to Damvillers. When the war was at an end he returned to Paris, but had still a period of misdirected efforts, insufficient means, failure and discouragement to go through before he found his true vocation, and with it, success. A portrait of his grandfather, seated in the open air, with a background of green foliage, was the earliest work of his to attract much attention. It was, in fact, the success of the Salon of 1874. Another success followed the "Communicant," a young girl in white dress, crowned and veiled, in 1875. He made an effort to win the Prix de Rome the same year, but his picture, though highly commended by the younger artists, did not appear to the jury sufficiently correct in drawing and composition. It is nevertheless an excellent picture, as may be seen even from the engraving in *The Century* magazine for December last. The subject is the "Annunciation to the Shepherds." The scene is in a hilly country at night, the angel appears to the two shepherds as they crouch over their fire in the open air. The note of realism which is apparent in all three figures probably injured the picture with the jury.

Mr. Sickert in his essay appears strongly influenced by this

same dislike of the real, and is unable to see that in such pictures as Lepage's it is made to express the ideal. Madame Blind's article is more sympathetic, and Mr. Clausen does full justice to Lepage, Marie Bashkirtseff and the tendencies that they represent. The volume is beautifully printed on heavy paper, and is very well illustrated with wood-cuts after the pictures of the two artists. An excellent photograph of Lepage, after his portrait of himself, is inserted as frontispiece. (Macmillan & Co.)

FOUR PRIVATE LIBRARIES OF NEW YORK, by Henri Pène Du Bois, is a book about books that is, itself, an example of the arts that go to the making of handsome books. It is printed—a limited edition—on paper of Holland or Japan, illustrated with photogravures of bindings and impressions of book-plates, and bound in a cover of twilled orange silk with lining paper of orange and gold, to match. But it is not what has gone into it that makes it a pretty book; for printer and binder and paper-maker may do their best and yet the book be lacking. The taste and intelligence of the publisher are what really do the work, and no one who is aware of the taste and judgment of the publisher of this volume will be at a loss where to place the credit for it. The text is descriptive of four of the most important private libraries of this city. Mr. Jolly-Bavoillot's collection of the French Romantics comes first. It contains everything obtainable, not only of the great lights, like Hugo or De Musset, but all the forgotten or half-forgotten lesser writers, like Petrus Borel and Hégésippe Moreau; all in first editions, with the original paper covers, complete. The owner's book-plate, a group of sparrows and an open book, etched by Giacomelli, serves as frontispiece to the chapter, and a fac-simile of a note of Hugo's to Dumas, on the subject of the first representation of "Hernani," is inserted. The original note is in Mr. Jolly-Bavoillot's copy of "Hernani." Next in order comes Mr. Avery's collection of book-bindings, with a photogravure of an historic binding, made for Grolier; and then the same gentleman's collection of books illustrated with original drawings by Leloir, Lambert, Meunier, Benjamin Constant and a host of other well-known artists. Mr. George Beach De Forest's library of Elzevirs and illustrated books of the eighteenth century comes next; and last a collection of which the owner's name is not given, but which seemingly includes the best of everything. The frontispiece of the book is a fine reproduction in colors of a mosaic binding by Trautz-Bauzonnet. (Duprat & Co.)

A SERIOUS and a very learned production is *THE SYMBOLICAL LANGUAGE OF ANCIENT ART AND MYTHOLOGY*, by Richard Payne Knight, with an Introduction and additions by Alexander Wilder, M.D. The title is somewhat misleading; for though a wide field is covered in this collection of notes, most of them relate to the subject treated in another work by the same author, the idea of sex and the generative power as it was expressed in ancient rites, myths and works of art. The importance of this subject is known to every student of mythology, yet the ordinary handbooks and mythological dictionaries, for obvious reasons, hardly mention it. Mr. Payne Knight has therefore rendered a service to the specialist in bringing together from a great variety of sources, mostly late and obscure classic writers, coins and art works of the decadence everything of any value that he could find bearing on the subject. The general reader, while he need not be warned from the book, needs to be told that it deals mainly with this one side of the antique life—a side which did not become prominent until that life and the art that grew out of it had begun to decline. It is due to the author to say that he carefully makes this point at the beginning of his treatise, but we think it due to our readers to reproduce it here. The volume is illustrated. (J. W. Bouton.)

VARIOUS PUBLICATIONS.

SOME Easter cards and novelties published by L. Frang & Co., of Boston, came too late for notice in our April number, but some of them are destined to be popular at any season by reason of their artistic beauty, notably the large photo-color prints after designs by Alfred Meissner, "The Shadow of the Cross" and "Cherubs." Several booklets covered with linen, daintily decorated, and some tiny portfolios attracted our attention. A few of the smaller cards, both in design and color, are below the standard of this house.

THE HIGH-TOP SWEETING AND OTHER POEMS, by Elizabeth H. Akers, contains much ingenious and harmonious verse. The opening poem, like several others, is descriptive, but it has a pleasant swing to it and presents no one elaborate picture, but a swift succession of charming sketches. Of the other poems the most remarkable is a translation of Sappho's "Ode to Aphrodite," which is perhaps closer to both the spirit and the form of the original than any previous translation. But it is not about time, we would ask, that the substitution of "he" for "she" in translating Sappho be abandoned, with all the implications that are bound up in it? "The Bobolink" is a pretty bit of fancy; "The Stone-Cutter," a quaint Japanese legend put in rhyme. There is much to admire, nothing to complain of in the dainty little volume, which is excellently printed and appropriately bound in apple green, with apples and scattered leaves of silver. (Charles Scribner's Sons.)

THE AUTHOR OF ORIGINAL CHARADES, Mr. L. B. R. Briggs, begs indulgence for the occasional use of two syllables in his "first" or his "second," and for a certain negligence in expression which, he quotes a professor of rhetoric to show, may pass for the consequences of "a noble ardor." These faults will readily be forgiven; for a really new and good charade is one of the rarest things on earth, and his little book is full of them. They are not too difficult, for we have guessed several; not too easy, for we have failed to guess others. In their pretty binding they should make a very acceptable present. (Chas. Scribner's Sons.)

RODGER LATIMER'S MISTAKE is in marrying the wrong young woman, and it is rectified for him by the authoress, Katherine Donelson, who very properly kills off the objectionable young person by means of a cold, and marries her hero to the right young woman at the end of the book. The story is readable, but not intensely exciting. (Laird & Lee, Chicago.)

STERNE'S "SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY" forms the fifth volume of the "Aldine" series of English classics. Like other volumes of the series, it is beautifully printed on heavy paper, and substantially bound in red cloth. The American share of the edition is limited to three hundred and fifty copies. (J. W. Bouton.)



CORRESPONDENCE.

CHINA PAINTING QUERIES.

ANSWERS to M., Chicago, who wishes to tint some plates with the following (Lacroix) colors: pink, blue, green, violet, lemon, orange and a dark rich red. (1) Take for the pink, Japan rose or a very pale tint of capucine red, which gives a lovely salmon pink. For pale blue, nothing can be better than deep blue green, which gives a lovely forget-me-not blue. For yellow green, take moss green J; for a bluer shade substitute celadon green. For violet, mix deep blue green with light violet of gold, or ultramarine with purple No. 2. For lemon color, use a very pale tint of silver yellow. This color, be it remembered, unlike most others, strengthens in firing. For orange, take orange yellow. For deep red brown, paint with the color bearing that name, putting on a thin coat first with the brush only, drying it in an oven; then repeating the color with the brush without pouncing, and thinning it each time with oil of lavender alone. (2) To all the colors, including the red brown, add a little flux—about one sixth in proportion to the quantity of color. In all the tints, with the one exception mentioned, add to the color and flux, after mixing them well together with a little turpentine, about equal proportions of turpentine and Cooley's tinting oil. (3) We should advise you in each case to have the tints fired in first and then to paint your design with hard matt gold—in other words, unfluxed gold. The alternative would be to erase the paint with a steel eraser within the lines of the design, or to use one of the preparations sold for taking out grounds. Erasing is always a tedious process, and requires both care and skill, especially if the pattern be at all intricate. (4) Make all the tints except the yellow a little deeper than you wish them to be when fired. The deep red brown will look dull and rather neutral before firing, but should come out a rich Venetian red.

MRS. P.—You are right in painting your flower first. Observe your high lights, and your shadows will fall on the side opposite. They should be painted in gray, and are thrown in to relieve the hardness of the painting against the background of white glazed china. If you prefer a tinted ground instead, it can be put in after the painting, but it requires great skill not to spoil the outlines of your work and obliterate the stems. For this background, you can use any color that harmonizes with your flower. Lay it carefully, using more fat oil than for painting and less turpentine; then with a small fitch stipple dot it quickly and evenly, letting it fade out imperceptibly on the white china. It is better and safer to fire your plate with the painting, and then lay this tint, which you can do easily, and wipe it off carefully wherever, in your stippling, you have carried it over on to the design. All manuals on china painting contain more or less helpful suggestions. For the sum you name, \$8.00, you can purchase three or four, and what assistance you fail to find in one may be obtained from another.

J. S., Butte, Mont, writes of failure in attempting to reproduce the design for a cracker-jar given in our issue for October, 1891. The trouble with the colors was due to a typographical error in the directions for painting, where "deep blue" should have been deep blue green. Deep blue green is a lovely forget-me-not blue, and when toned down with a small quantity of dark green No. 7 gives exactly the required shade. You might begin with a delicate wash of deep blue green, only adding more and more of the dark green as the shadows deepen. Try again; we can assure you success if you follow these directions. For violets, mix ultramarine with purple No. 2. For wild roses, take carnation No. 1, and shade with red brown and brown green.

S. D. B.—We gather from the tenor of your letter that you are inquiring for mineral water-colors, which are prepared specially for china painting, and are quite different to those used for ordinary water-color painting. If you write to the firms advertising in our columns, they will furnish you with lists of mineral water-colors, from which you can select according to the style of painting you wish to adopt.

We always give directions for treating our black and white studies for china. A rich bright red, closely resembling Venetian red, can be obtained from the carnations by painting on two or three strong coats and drying them well between each application. Do not attempt to put the color on sufficiently deep in one painting.

MR. V.—The printed decoration you refer to is applied by a purely mechanical process, known as mineral decalcomanie. The piece of china and the design to be transferred are covered with a thin coat of "transfer liquid." The picture is secured firmly to the china by means of a roller, and is then placed in a vessel of water until the paper comes off by itself. Small defects may be touched up with the Lacroix tube colors. After the article has dried twenty-four hours, it is ready to be fired, and any kiln may be used. Obviously, this kind of work is inferior to painting done entirely by hand, however artistic the transferred design may be. The materials are sold by Palm, Fechteler & Co., 3 West Thirteenth Street, New York.

MRS. H. M. N.—We must refer you to the different firms advertising in our columns, all of whom are reliable, and many of whom make a specialty of gold for china painters. We should recommend you to buy only the best matt gold prepared on glass slabs, which is the easiest form of preparation for amateurs' use, and needs only to be mixed with a little turpentine and a drop or two of fat oil to render it thin enough to flow from the brush. It is not necessary to have your piece fired before gilding, unless you wish to gild over the color, in which case ask for hard gold, which, being unfluxed, does not readily sink into and become lost in the color.

H. M. G., Garnett, Kansas.—The trouble you describe is the result of underfiring so far as the rubbing off is concerned. The fact that the gold runs down the china is probably caused by a too lavish use of fat oil. We do not suspect for a moment that the fault lies with the gold. Are you sure the surface of your china was properly cleansed before applying the gold? A greasy surface will prevent it from adhering properly. Perhaps you forget that handling a piece in painting is apt to produce a greasy surface.

W.—Either your designs were painted on an inferior quality of china not well glazed, or the plates were underfired, to have the colors defaced by orange juice. You might give them a stronger firing, and see if the juice would affect them again. If not, then repaint them and refire at the same heat. A better way still would be to buy another set of plates of first quality French china, lay the colors carefully and have them properly fired.

H. K., Torquay, England.—Lacroix manufactures a "vitrifiable crayon" in various colors, for drawing on china and glass, to be fired at the same heat as his mineral paints. We have not heard of any very satisfactory work done with these crayons, but as all things in china decoration have been accomplished by repeated experiment, you may be more successful.

By an obvious error of the types, our readers were told, in these columns, in the April number, that "gold should be put on and fired before the overglaze colors are used." The reverse, of course, is the case.

OIL PAINTING QUERIES.

INQUIRER, Gloversville, N. Y.—There can be no fixed rule given for the number of paintings required to complete a landscape. Some artists who are very skilful and have had much practice can make in one day a landscape sketch which may be left without retouching. Others, however, work many days and weeks, and even months, over a landscape painting in order to bring it to a satisfactory condition. A good rule for a beginner is to make a careful study of the landscape in the first painting, only laying in the general effect of color, light and shade. These should be painted in masses at first, without any attempt at small detail. If a little siccatis is used, the painting may be continued the next day, when the details are added. There is nothing gained by undue haste. (2) The same rules may be applied to portrait painting. A good portrait painter will generally ask for from six to twelve sittings for a life-sized bust portrait, and for a full-length picture, perhaps many more, according to the elaboration of costume and accessories required. A picture should only be considered finished when the artist feels that he can conscientiously do no more to improve it. (3) Water-color studies do not necessarily occupy any longer time than oil. An effect may perhaps be more quickly produced with oil-colors if strong siccatis is used, as some time is necessarily lost, in sketching with water-colors, while waiting for the washes to dry.

MISS R. M., Odessa, Del., wishes to know how to prepare oil paintings for varnishing, and what varnish to use. Use the Soehnle French retouching varnish. The only preparation needed is the securing of a thoroughly dry and clean surface after the painting is finished. The varnish should be applied with a large, flat bristle brush, and should be put on smoothly and evenly with quick, long strokes, as it dries almost immediately.

VIRGINIA GIRL.—The purified linseed oil is not boiled, but prepared by some process of exposing it to the sun. The pale drying oil, which is also linseed, is boiled. The boiling increases its drying quality, and it is this preparation that is in most general use.

S. E. C.—If the monochrome is to be painted in oil colors, white is always used with the single color (umber, for instance) which may be selected.

L. M. R.—To paint a portrait on ivory with oil colors requires a great deal of practice, and the work should be exquisitely done to have any value whatever. Such a picture at its best can hardly be satisfactory, as the ivory will be very likely to warp and crack with the oil colors in time. A very fine unglazed porcelain will be found much more satisfactory, and can be procured any size and at much less expense than ivory. The process is practically the same. The very finest brushes—flat-pointed sables—are necessary. Do not first paint an undertone of black and white, as you suggest; but paint in directly the warm flesh-tints of nature, only in a rather lighter and more delicate key than you intend to finish with. Use very small touches, and do not paint too heavily; when the tones are all laid in, blend very lightly with a soft, fine, round or flat sable brush. A small pointed brush is used for finishing the features and drawing in delicate lines. Some painters use a magnifying glass for this kind of work.

ART STUDY.

R. H. DYREHAM, Wales.—There are two good art schools in Paris at present, where reliable instruction may be obtained by American students at reasonable prices. One, which has been already mentioned in a previous number of our magazine, is conducted by an American named Charles Lazar, who was originally from St. Louis, Mo. He is a pupil of Gérôme, and as both French and English are spoken in this school, it is naturally very popular with Americans. The fee for tuition is forty francs (about \$8.00) a month, and the address is 131 Rue de Vaugirard. Another excellent school is one which is known as the "Académie Colorossi;" Colorossi is an old Italian model, who simply manages the institution. The masters who teach here are Raphael Collin and Gustave Courtois, both highly esteemed instructors, and the fees charged are also forty francs (\$8.00). The address is Rue de la Grande Chaumière, and Ave. Victor Hugo.

W. A., Fort Sheridan.—The following list of books is recommended to one who is at a distance from art schools: "Charcoal and Crayon Drawing" and "Oil Painting," both by Frank Fowler; Duval's "Artistic Anatomy," and Cassell's "Manual of Perspective for Artists." Chevreuil's "Laws and Contrasts of Color" is an interesting book for advanced artists, and is considered an authority on the subject from a scientific point of view. Papier-mâché models are not advisable. A few plaster casts are needed for art study, and these should be carefully selected, only classical models being used, such as the Venus of Milo, the Young Augustus, Diana, Niobe, Apollo.

C. B.—If you wish to learn how to draw figures in charcoal and crayon, your best plan will be to procure a good text-book that will instruct you in the methods of charcoal and crayon drawing, which can be applied to figures, landscapes, or still-life subjects, as you may wish. After you have learned how to use this medium, a good instruction book for your purpose will be "Drawing in Charcoal and Crayon," by Frank Fowler. This is accompanied by progressive plates, and may be ordered through this office, price prepaid.

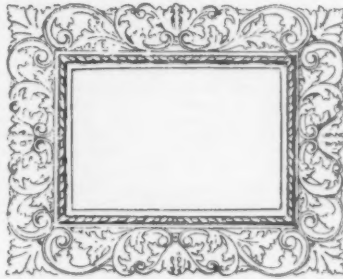
WATER-COLOR QUERIES.

SUBSCRIBER.—One who is well versed in mixing tints can paint landscapes with the following eight colors: Rose madder, new blue, cadmium yellow, raw umber, raw Sienna, verte emeraude, aurora yellow, black. If more colors are desired, their names will be found in the palettes for painting published in our March number. For flowers the most essential colors to be added to the eight named, are: burnt Sienna, indigo, sepia, zinobers, vermilion, crimson lake. Additions may be made from our palettes for painting, and fewer combinations will be required for varying tints.

SKETCHING FROM NATURE.

W. W. S., Atlanta, Ga.—The questions asked in regard to sketching from nature, cover a large field, and if answered comprehensively would occupy more space than can be spared in the correspondence columns. An article now in preparation, and shortly to be published in The Art Amateur, will give full and careful directions in regard to this most interesting branch of painting. In the mean time, the following suggestions will be found useful: After having decided upon the bit of landscape you wish to sketch, look for the horizon line. This is most important, as it divides your composition into the natural

proportions of earth and sky to be included in the sketch. Upon this line is located the point of sight, which determines the lines of perspective within the limits of your canvas. By these lines the size of trees and other objects is regulated, a tree in the foreground, of course, appearing much larger than one seen far away. Begin your sketch by lightly drawing in charcoal the horizon line and principal masses of light and shade, ignoring all details. Be careful, however, to pay attention to the form of the outlines of the shadows, as these will suggest the character of the objects represented. In your first painting use plenty of pigment, mixing a little turpentine with the colors, and follow the same prin-



CARVED FRAME DESIGN. FOR M. H. B.

ciples as for drawing, in keeping the masses of light and shade simple. The details are added later; if the sketch is to be completed in one day, a strong dryer must be used, such as siccatis de Courtray with oil. It is better to sketch with oil colors, if painting out-of-doors, as water-colors are more difficult to manage for quick work.

PASTEL PAINTING.

MISS M. B. H.—(1) To paint well in pastel requires practice. Full directions for working in that medium have been given in special articles published in our magazine. In laying one color over another it is always best to put in the warmest tone first, leaving the cool half-tints and clear high lights as pure



WOOD-CARVING HINTS. FOR G. S. AND R. J. P.

in color as possible. Too much rubbing and mixing will give a muddy and dirty effect. Remember that pastels are not like oil paints, and cannot be mixed, but should be overlaid, one tone with another, and gently blended with the finger or fine paper stump. To do good work in this medium it is necessary to have a large assortment of fine French pastel crayons of every shade needed, as two colors cannot be easily combined to produce a third, as in the other mediums.

To paint the "Little Rosebud" head, simply follow the



DESIGN FOR CARVED HALL BENCH. FOR G. S.

colors as they are in the picture, rubbing on the fair flesh tint with the flesh pink crayon and deepening the cheeks and lips with a rose color. The gray half-tints should be kept light, and the shadows distinct in form, until all the tones are laid in; the whole is then gently rubbed together with the third or little finger. The highest lights must be kept till the last, when they should be cleanly touched in and not rubbed afterward. Proceed in the same manner with the hair, matching the browns with pastels of similar color, and manipulating them as already described.

A few hard pastel crayons finely pointed are used in finishing, for careful drawing in parts, such as eyes, nose, mouth and ears, where sharp touches and accents are needed.

(2) Vandyck brown can be used in the place of Caledonian brown; bone brown is also good, and will be found a fair substitute. Caledonian brown is a soft, warm dark brown, rather an old-fashioned color, and seldom seen in artists' color-boxes to-day. (3) The color study of roses given in the February number can be used just as it is for painting on bolting cloth, if such a subject is desired. If oil colors are used they should be thinned with turpentine. (4) In painting the design of roses given on page 78 of the same number, the roses can be made a soft pale pink, and the vase cream color.

INTERIOR DECORATION.

MRS. V. asks how to fit up three rooms in which the furniture is walnut, that in the parlor being upholstered in red plush. She had thought of covering the woodwork of the furniture with white enamel, and furnishing the parlor in different shades of red and pink. The parlor (inside) blinds are painted white and the pictures are framed in gold and white.

You will hardly improve the plush and walnut furniture by enamelling it in cream, and in any case it would be best to give the work to a mechanic. For parlor curtains use Chinese silk in two thicknesses, selecting some copper or salmon-colored effect. You can hang this from a pole, hiding the latter with a scarf of the silk. In getting new curtains and carpets for your much-used library and reading-rooms, you can adopt any good neutral tone as a basis. If you take one of the blue, green and gray carpets now so frequently seen at the dealers' shops, you can use the same tone or soft yellow browns in hangings. If you get reddish-brown carpets, try orange or Venetian red as the prevailing tone in hangings. You can find in stock in any large drygoods-store an assortment of Eastern hangings which will fit well in color with almost any carpet.

MRS. A. J. C.—Red would not be too pronounced for your medium-sized hall finished in oak; that is, if you employ a good red, like Venetian or medium Indian red, or a red nearly burnt Sienna. For draperies in sitting-room with olive green carpet, use stuffs showing ivory and buff in pattern. Drape parlor windows in old rose crinkle or Eastern silk, with straight bandeaux of embroidered ivory satin overhead. In dining-room, golden brown or maroon chenille hangings will do with your walnut and red leather.

QUERY FROM MRS. C.—How shall I paper, paint and furnish three rooms: A parlor 12x16, a dining-room 11x15 and a small room 7x11? They are all nine feet high and are thrown into one by large openings hung with curtains. The dining-room furniture is solid cherry and the chairs have wine-colored leather seats. The ceilings will have to be papered. The woodwork in each room I wish painted to harmonize with the paper, and I should like each room papered differently. I have many oil paintings in the rooms.

For parlor, paint the woodwork in enamel paint a light pearl gray. Paper walls with tapestry paper of prevailing pale amber effect, keeping the pattern unobtrusive for the sake of your pictures. Hangings to show flowered pattern on ivory or very pale buff ground. Let carpet have border of fawn brown with field showing flowers on ground of pearl gray or ivory. Paper ceiling same as walls. The parlor extension should follow the same scheme. For the dining-room you can get a charming effect by covering walls and ceiling with an ingrain paper of solid terra-cotta tone with a fine all-over pattern in stencil of lighter color. You can get ingrain paper in two tones of terra cotta, or you can have the plain paper stenciled in pale salmon. For carpet try an Eastern rug in rather dark reds. The hangings may have a lighter key, say dull orange, with terra-cotta appliques and fringes. The furniture in each room should be upholstered in colors allied to those of the hangings. For window-shades employ écu with rich fringes. We have seen very ordinary holland shades made beautiful with decorations painted in distemper colors. Your rooms are too low for friezes. Materials for parlor hangings may be chintz, cretonnes, or silk; for dining-room, chenille, painted canvas, or velours.

L. F. E. asks how to paper, paint and furnish a dining-room with a southern exposure, which is always light, but at present has dark decorations. The mantel is of black walnut. The iron fireplace is faced with Low tiles, of a yellowish brown color. The hearth has brown tiles with border blending with the others. We would advise having the mantelpiece sanded down and refinished without lustre, the mouldings and enrichments being touched up with gilding. Paper walls with glazed paper or leather paper in cream and russet, or paint and stencil in this effect, using the cream as ground. Have the ceiling painted and lacquered with some open design, or decorate the ground of the ceiling simply with a nice interlacing border twenty inches wide, following the line of the room all round ten inches from the cornice. Use cream or ivory for ground of ceiling, and let the ornament be in buff or paler russet. As the room is only ten feet high dispense with frieze (in consideration of the other dimensions, 14x16 ft.). Paint the twelve-inch cornice in cream or ivory. Let your rug or carpet be in light grayish green; hangings in tones of light reddish brown, light olive, or tan.

SUNDRY QUERIES ANSWERED.

OMEGA and C. C., Louisville, Ky.—Some articles on Impressionism will be published in our magazine during the present year, and both sides of the subject will be presented.

S. T., Cincinnati.—Braun's autotypes from the old masters cannot be obtained unmounted. They range in size and price as follows: 24x30 inches, \$20.00; 13x18 or 14x18 inches, \$5.00; 8x10 inches, \$2.00.

M. P. K., Charlestown.—Please add the name of your State to your address so that we may communicate with you. We take this occasion to say that many correspondents fail to meet the simple requirement of sending us their complete addresses.

INCROYABLE, Montreal.—The painting you refer to, Joan of Arc, now in the Metropolitan Museum in New York, is by the noted French artist Jules Bastien-Lepage, who died in 1884. It was first exhibited in the Salon of 1880. You will find in another column a review of a life of this artist, recently published. The picture called forth fierce criticism at the time of its appearance in the Salon.

S. H., "Subscriber" and others who inquire for more wood-carving designs than we are enabled to supply each month without diminishing the privileges of subscribers more interested in other departments of the magazine, are advised to buy The Carvers' Designer. It is a useful monthly publication, without letter-press, and devoted entirely to full size designs and working drawings for carved wood-work. It costs 30 cents a number, and is sold by the International News Co., 83 Duane Street, New York.

TREATMENT OF DESIGNS.

A QUIET SMOKE. (COLOR PLATE NO. 1.)

THE copyist will be more certain of getting a correct drawing of this face by striking two chalk lines over it, one vertical and one horizontal, intersecting about midway between the eyes, and then striking light pencil lines upon the canvas or paper to be used for the copy. The inclination of the head may then be compared with the vertical line; and in drawing the features, if there is any question as to consistency of position, it may be referred to the horizontal line. The extent of detail required in drawing will depend upon the skill to be brought to bear in handling color. It should be in inverse proportion. For the first painting in oils, colors corresponding to the several tones and values may be thinned with turpentine and applied so as to carry out the general scheme without giving any care to blending and finishing. This painting ought, in a rough way, to secure likeness and character. Raw umber, rose madder, cobalt, Naples yellow, ivory black and white are the colors for the background and hat; less of the first two being used in the hat, that it may be bluer and colder. Burnt Sienna may be used freely in the shadows of the face and hair. The general flesh tint may be made by mixing—very slightly—French vermilion, Naples yellow, yellow ochre and white. Ivory black and cobalt may be added to this tint for the grays; but these must not be used freely in the first painting, as they will interfere too much with the general warm tone. The highest lights also, which are made from the same flesh tint, with more white, are to be reserved for the second painting. The irises may be touched in with the same color that is used on the hat; and the pupils may have a little black added to the burnt Sienna prepared for shadows. The under lip and the reddish color on the face may have thin vermilion and burnt Sienna sufficient to help secure the likeness; but if too much is put on at the first painting a solid, brick-like effect may result.

The hand does not require so much burnt Sienna and vermilion as the face, neither will it need so much gray in the second painting; it is more uniform in tone, but is treated according to the same plan. The colors with which the palette is already supplied will serve for the clothing, except that raw Sienna as well as yellow ochre will be wanted in the coat. When the pipe and everything shall have been thus laid in so as to produce the same general effect, the work must be allowed to dry, and then be rubbed over with poppy oil before the second painting is undertaken. For this, the same colors are to be used, with linseed-oil for a medium instead of turpentine. The burnt Sienna that has been used in shadows may give way to burnt umber when it seems too red; and the flesh tints may be carried well into the shadows to give them more transparency; for where they are light they are to be dragged over the flesh tints in finishing. The same may be said with reference to the gray tints. Every part requires good-sized flat bristle brushes, freely charged with color.

For a copy in water-colors, paper of medium finish should be used. Whatman's imperial N would be suitable. After it has been thoroughly dampened and stretched, and allowed to dry again, the study is to be carefully sketched as advised for oils. When it is ready for the first washes, it may be evenly sponged on the back until it is moderately damp again. Light is to be recognized first instead of shadow. The lightest tint discernible in every part is to be washed on, to begin with, and then spared, as far as necessary, as darker washes follow. These light washes must be broad and general, going under where the dark washes are to come, if they are not antagonistic. The names of the preferred colors correspond very nearly to those advised for oils. Burnt Sienna is used less freely in the shadows and warm sepia may be added to the palette. Vermilion, too, is rather opaque—it must give way more to rose madder. Cadmium yellow may be used in the coat. It is not necessary to keep the paper damp except for the broad washes; the dainty lines used in finishing do not require it.

PASTEL.—Sketch in carefully with some hard light gray pastel all the outlines of the head, hand, hat, etc. Be careful to preserve the character of the head. Then indicate the masses of light and shade.

For the background, you will need gray over some dull red,

ALUMINIUM is already called the "metal of the future," since the cost of its production has been reduced so as to bring its use within the possibilities. It looks like silver, is but one fourth its weight, and has the great advantage of never tarnishing, which last quality alone will render it invaluable to the housewife.

SOME large Bokhara table covers in dull colors, shown at B. Altman & Co.'s store, have been reduced to \$20 from \$32, and several Indian skirts, rich with embroidery, sell from \$8 to \$14. The latter, which are twenty inches wide, and from two and a half to three yards long, may be used in various ways for decoration. They answer excellently for mantel draperies, and if cut in half and the two pieces joined together (making a width of four inches), a table scarf may be secured which would be far more durable in every way than the plush ones which so many people toil over, and with which no comparison can possibly be made from an artistic point of view.

AMONG the novelties in "C. F. H" (Charles Field Haviland) china are the long-leaf shaped dishes decorated with the popular Dresden flower design, which seems to be the favorite of the hour in china as in other things. The largest of these is intended for a cucumber dish, but is well suited for other uses. The orange bowl is also something new. It is three sided and notched at the corners, and allows the arrangement of the fruit in pyramidal form, making it more effective for a centre piece. The circular chop dish is also a specialty in this china, and there is a dish similar in shape for serving strawberry short-cake.

In bread and butter plates the small size is preferred, and both the coupe shape and the plate with a rim are used. These are in various designs and in white and gold decoration. Souvenir plates are popular: some sell as high as \$30 apiece. A favorite coloring is the shaded vellum ground, which, when enriched with gilt, is very handsome. In this coloring are the tiny individual dishes for salted almonds, which match exactly the larger dish both in form and design. Marmalade pots in which the plain white jar or glass may be concealed, honey jars, sardine dishes with a handle at one side, egg dishes with half a dozen china shells to hold the eggs, muffineers and covered bouillon cups are all very attractive to the lover of beautiful china. Interesting also to the housewife are the fire-proof dishes of fine glaze and delicate ornamentation which permit a dish to go direct from the oven to the table; the large fish-baker is one of these, also fluted tart dishes in pink and white, timbale moulds and patty cases. It is gratifying to note in regard to this fine French china that table ware with artistic and effective decoration is to be had at a moderate cost. All the various styles are made in white ware for decoration, as well. The china may always be known by the underglaze stamp of the initials of the firm which appears on each article. A beautiful catalogue gives a careful colored representation of each piece; it is made so that new sheets, as they are issued from time to time, can readily be added.

with a little green. For the hat, blue grays and purple grays of various shades will be needed, with some light blue gray for the lights and here and there touches of a light yellow color.

For the shadows on the face, burnt Sienna tones, with grays, will be needed, with more gray toward the left side of the head. For the light, use several shades of pink over yellow shades, with cool color in the lighter parts. Use blue gray (a light tone) around the mouth and for the eyebrows. A touch of vermilion will be needed for the lower lip. For the eyes, use blue gray, with a touch of cobalt for the light. Do not leave any sharp edges. Blend the tones together by rubbing the fingers along the edges where two colors meet.

Cooler colors will be required for the hand. The pinks used should be purplish or have a light blue worked over them. In this also the masses of light and shade should be preserved. For the shadow, more gray and less burnt Sienna will be needed than on the head.

Care should be taken not to have the red shirt too prominent. Some yellows, grays and browns may be used over the vermilion. A dark blue gray will be needed for the rest. The shadows on the coat will need burnt Sienna, green grays and some other rather dark grays, both warm and cool. For the light parts, some light yellow (Naples yellow) under a light gray green will give the required effect. The shoulder on the left of the picture should be blended into the background, while the other shoulder should come out rather more sharply.

SWALLOWS IN FLIGHT. (COLOR PLATE NO. 2.)

THESE cliff or cave swallows (Petrochelidon lunifrons) are distinguished for their lustrous steel blue and bright chestnut tints. Their tails are deeply forked, their wings are long and pointed; and their clear cut outlines are most exacting. With oils, the palette should be prepared as follows: Vandyck brown thinned with turpentine for laying in the general shadow tint; cobalt, emerald green, rose madder, Indian yellow and white for the varying tints that have been called by the general name lustrous steel blue, without reference to the changeable effects of light. The bright chestnut about the heads and throats wants burnt Sienna, rose madder, and cadmium. In finishing the plumage, Vandyck brown of ordinary consistency should be used in the shadows, and black should be added to the strongest lines. In the distant, neutral-tinted birds, cobalt, white and a little rose madder should follow the first thin shadow tint, and burnt umber should be used in a dainty way to perfect the shadows. This color may also be used to advantage in finishing the wings and tails of the large birds. The background requires cobalt, white, Naples yellow, rose madder and cadmium yellow. Although the outlines of the swallows are sharply cut, they must not be hard or heavy. If a background is painted first and allowed to dry, it must be brought thinly upon them and freshened up with poppy oil before they are painted.

With water-colors the background will require new blue, rose madder and cadmium yellow. If washed on first, the upper sky tints of blue and rose madder will make rather than mar the birds, and may be carried over all except the orange or chestnut tints. The dark brown plumage would not be injured if the cadmium were washed over it first, but that of a light bluish tint would be; that must be reserved for a first wash of new blue and rose madder. All the brown shadow tint may be laid in with raw umber and rose madder, the bluish wash being spared where it is necessary. Some of the deepest lines may have ivory black. In finishing the plumage, strong new blue must be laid over the first wash in some places, and verte emerald is the best green to use, with a little cadmium yellow, in others, where the lustrous steel blue changes to green. Rose madder and cadmium yellow will give the reddish tints about the heads and throats. The first light wash will sufficiently qualify the white markings of the tails and the white lines on all the quills; they must afterward be carefully spared. The quills want deft handling; for although they are decided, they are delicate. The close-flying feathers that are soft in texture must be painted in broadly. Good sized brushes should be used as far as practicable.

If it is desired to select swallows from the plate to introduce in landscape effects that may be employed for decorating, the following method will insure their being drawn in correct perspective as to size. Let one of the five birds that are near by be taken as a standard of measurement for any that may be wanted in a sim-

ilar position farther away. Let the distance between two extreme points in the outlines of the large bird be taken to indicate its size. The points may be, for instance, the tips of extended wings or the fork of a tail and the top of a head. Wherever this bird is supposed to be placed, lines are to be drawn from these points in its outlines to vanish on the horizontal line of the perspective view. The distance from one of these lines to the other, taken anywhere from points marked to correspond to those fixed for measuring the model bird, will indicate the size of a bird to be placed between those points or anywhere to the right or the left at the same distance from the horizontal line. This will be clear to those who are acquainted with the elements of perspective; and any one may find parallel cases by consulting a book containing examples in linear perspective where figures or any objects are drawn at different distances from the observer.

COLOR PLATE NO. 3. See Page 153.

THE "CRACKER" JAR.

THIS design could be reproduced in yellows, shading to deep rich browns of a reddish tone. Commence by putting on a thin flat tint of ivory yellow over the whole surface of the jar. This tint will form the ground color of the disks. After carefully drawing the design on the tint, put a wash of silver yellow over the flowers, shade the light parts with chestnut brown, and mix deep red brown with brown No. 4 for the dark markings. Use the same mixture for the dark ground below the disks and the base of the jar. Paint the foliage with chestnut brown, also the foliage-like device encircling the filigree work at the lower part of the design. This filigree work must be picked out with gold thrown up with the dark ground color. The neck of the jar must be treated in the same way. The device on the upper part immediately below the neck should be put in with gold, the pattern being outlined with the dark color after a first firing. The lip, handles and knob on the lid should be all gilded. The ground tint need only be removed from the parts intended for gilding.

ROCCO BORDERS.

THESE borders are well suited for cups and saucers, and also for plates. They require great neatness of execution. The scroll work in No. 1025 might be painted with yellow ochre shaded with chestnut brown and brown No. 4. The faces need only a flat tint of very pale capucine red. The flowers would look best in raised enamel colored in pink and blue with green foliage. Nos. 1026 and 36 can be painted in matt gold shaded and outlined with red brown. The circles are intended for jewels or clusters of jewels. Nos. 1028 and 29 may be painted in three different colors, the whole being outlined in gold. The shell-like forms should be pink; for this take capucine red, thin, and shade with red brown. The forms around the shells put in with deep blue green shaded with brown green, while the upper continuous part of the design must be gold color; paint this with yellow ochre and shade it with chestnut brown, accentuated by adding in the darkest parts a little of brown No. 4. No. 1037 would be charming on a fruit plate treated as directed for No. 1025; the fruit can be raised in enamel or represented by different colored jewels.

EMBROIDERY FOR SQUARE DOILEY.

THIS pattern can be utilized in several ways. It can be worked on fine linen for doilies fringed or hem-stitched at the edge, the pattern being outlined with any desired shade in fine stem-stitch. A harlequin set could be made by working each doiley in a different tint. For tidy ends, it could be treated in gold cord sewn down with fine gold-colored silk, so as not to show the stitches. The pattern must be repeated as often as required for the width of the tidy, and placed either straight or cornerwise to form a pointed edge. It would look charming in combination with an open insertion and edging crocheted in gold thread. These squares could also be multiplied for the covering of a cushion, and should be joined by means of a lace insertion. The newest idea is to crochet the insertion in silk to match the color used in the embroidery.

\$3.50 a yard. In more expensive goods there are the Florentine Armure, Armure de Medici, and the popular Louis XVI. stripes, all in the light and delicate tones so much affected at present.

Plushes are no longer in favor, and to take their place come the Tudor velvets, in seven or eight different colors, which have been copied exactly from those of the early days.

They are particularly noticeable from their peculiar weave, which shows the back of the goods through the pile. A silk velours, in delicate shades, is woven in the same way.

Some Brunswick cottons, which are used by the trade as a first covering for upholstered furniture, have met with favor for summer hangings and coverings for sofa-pillows. They are one yard wide and sell at fifteen cents.

There are twelve different colorings of these, but only one design—a white ground well covered with geometrical figures. All these are for sale by Johnson & Faulkner. They continue to import also Leek cretons and Leek velvets, and in cotton velvets have many tasteful designs to show.



\$1—A Special Offer to Readers of THE ART AMATEUR—\$1

The publisher desires to inform you that all issues of *The Art Amateur* back of April, 1891, are out of print (except in a few complete sets, held at an advanced price), and the rest of the numbers of that year will soon be. There are, however, yet a few sets of the June, July, August and September numbers; and before these are broken up to be sold separately, as they soon must be, we offer for a limited time the four consecutive numbers for \$1 (regular price, \$1.40), so as to enable last season's subscribers to complete their half yearly volume of 1891. The price of all single back numbers in stock is 35 cents.

PARTIAL LIST OF THE CONTENTS OF THESE FOUR NUMBERS:

SOME NOTABLE COLOR STUDIES. A valuable feature of these numbers is that they contain the admirable series of plates reproducing in fac-simile Figure, Landscape and Marine Studies in Water-Colors by Mrs. Rhoda Holmes Nicholls, the Vice-President of the N. Y. Water-Color Club. They are: "By the Lane" (1891), "Putting Off Shore" (1891), "The Willow Pool" (1891), "A Study of White Clouds and Water" (1891), "A Stroll on the Bluff" (1892). When it is considered how much Mrs. Nicholls' teaching is in demand by art students, the value of such a series of practical lessons by her as is afforded here will be readily appreciated.

OTHER COLOR STUDIES IN OIL & WATER-COLORS included in these four numbers for \$1 are: "Trillium and Corydalis" (1891), by H. Andrews. Companion to "Button Bush and Red Lilies," given March, '92. "Nasturtiums in a Bowl" (1891), by Beatrice Magill. "Field Daisies" (1891), by Bertha Maguire.

THE CHINA PAINTING DESIGNS IN COLOR contained in these numbers are 3 of Lucy Comins' Flower and Ribbon plate see (Pansies, Carnations and Maurandia), concluded in the March, '92 issue, by the same favorite designer; Cup and Saucer (Violets), and a Jug (Milkweed); also a Cup and Saucer (Pinks). In all cases directions are given for treatment of these color plates.

Sketching from Nature. Useful practical hints by W. M. Chase, Bruce Crane, Edward Moran, William Sartain, Leonard Ochtman, and others.

Flower Painting in Oil, Water-Colors, and on China. (Roses, Poppies, Iris, Carnations, Nasturtiums, Bleeding-Heart, Daisies, Golden Rod, Asters, Lilies, Buttercups, etc., etc.)

Lessons in Water-Colors: How to Stretch Paper (with 8 diagrams); Use of the Sponge, Blotting Paper, Rubber, Sand-paper, Ox-gall, etc., (with 6 diagrams); Cartoons (with 13 diagrams).

Animal Painting. Sheep, by A. F. Tait (with diagrams and illustrations); Cats and Kittens (illustrated), by H. Chadeayne; Poultry (illustrated), by A. F. Tait.

Hints to Art Students. by Frank Fowler; The Art Schools of St. Louis (illustrated), and The Art Students' League of N. Y. (illustrated), by Ernest Knauff. "My First Session at the League."

The Draped Model. Practical Suggestions, by J. Carroll Beckwith and Walter Satterlee. Costume Sketches, after Meissonier, Leloir, Worms, De Neuville, Adrien Marie, etc.

Pen Drawing for Illustration. By Ernest Knauff.

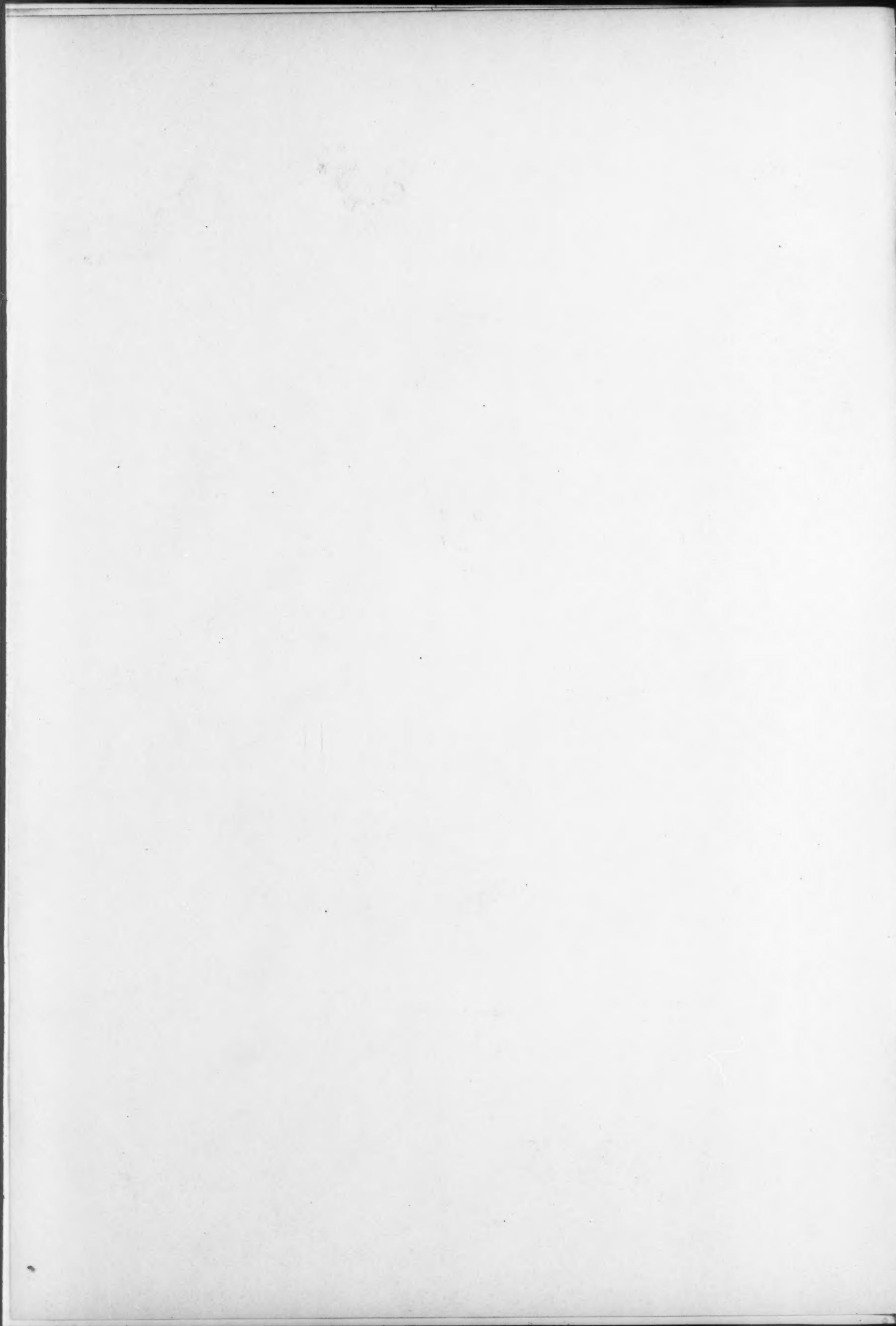
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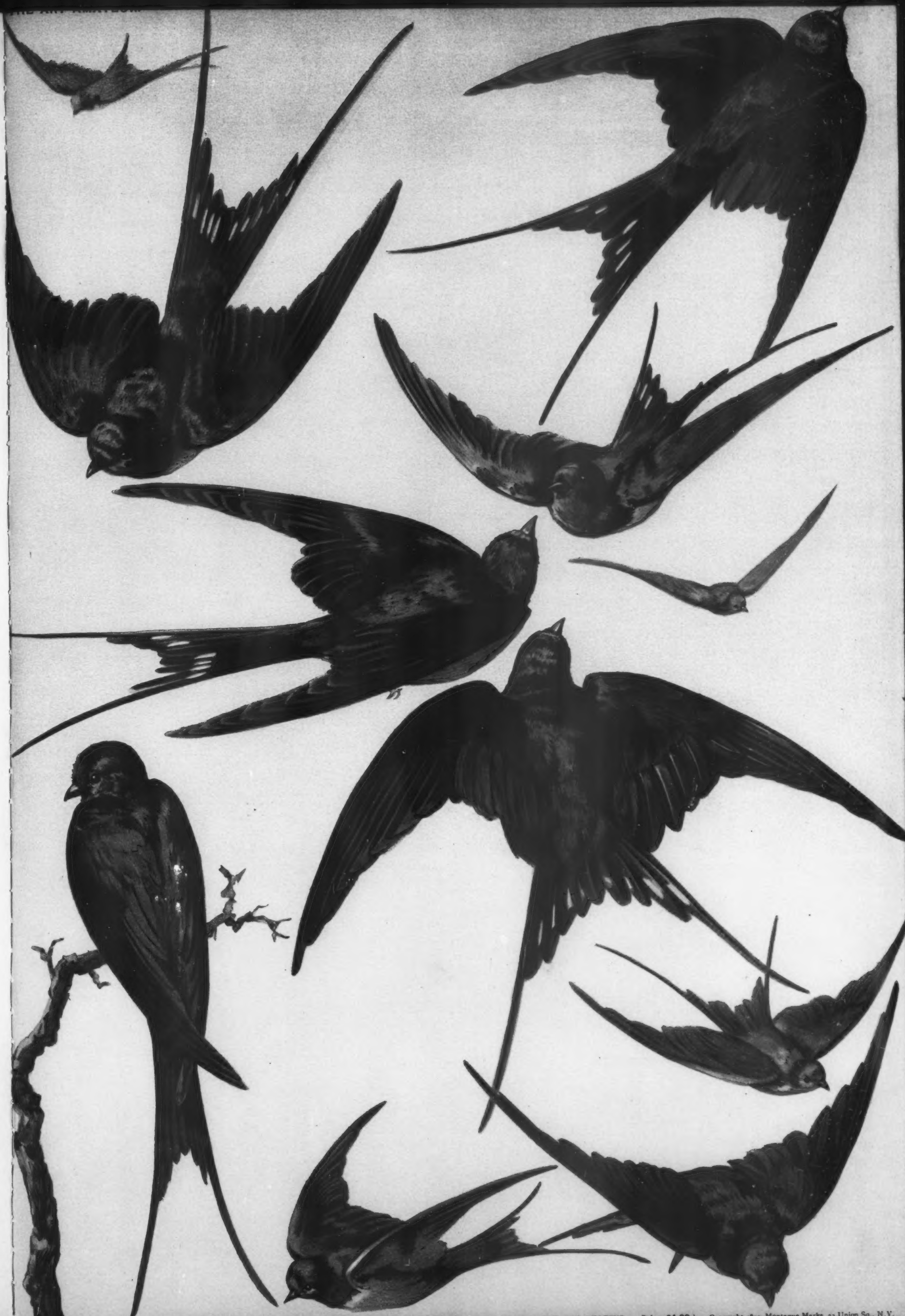
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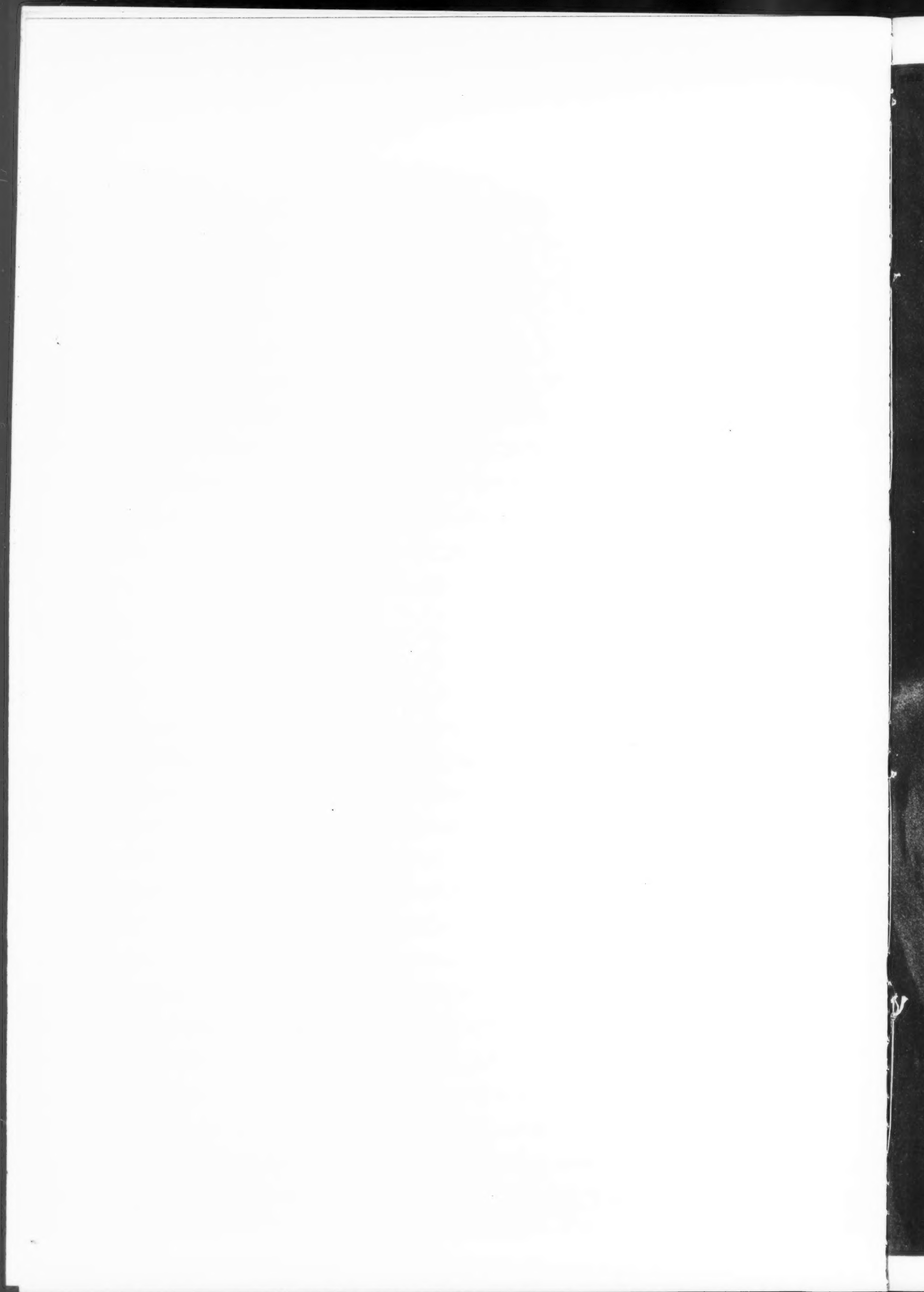


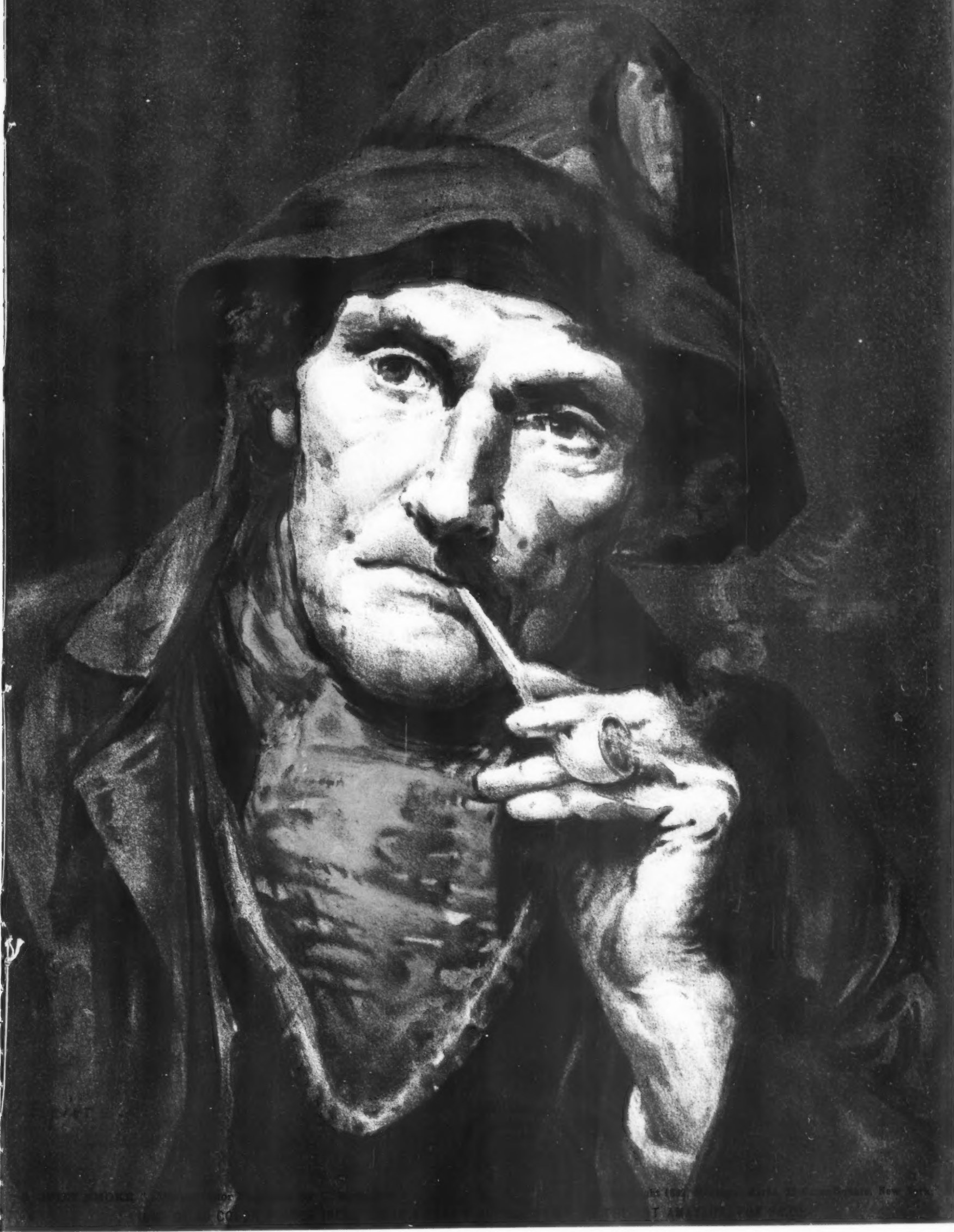
M. Cassatt

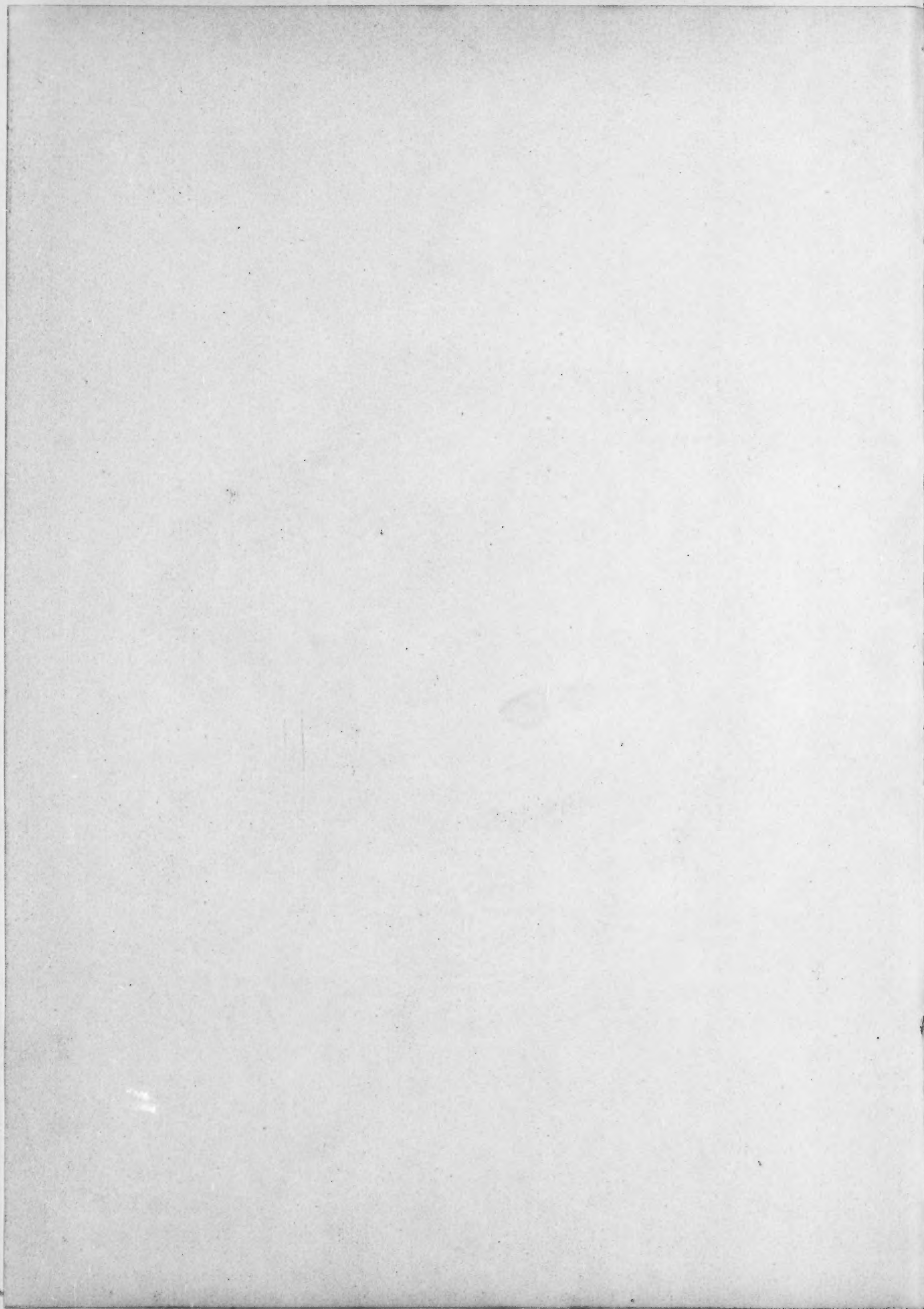




SWALLOWS IN FLIGHT. By Helena Maguire. (One of 36 Color Plates given with a year's subscription to THE ART AMATEUR. Price \$4.00.) Copyright, 1891, Montague Marks, 23 Union Sq., N.Y.







The Art Amateur Working Designs.

Vol. 26. No. 6. May, 1892.



NO. 1025.—ROCOCO BORDER FOR CHINA PAINTING.



NO. 1026.—ROCOCO BORDER FOR CHINA PAINTING.



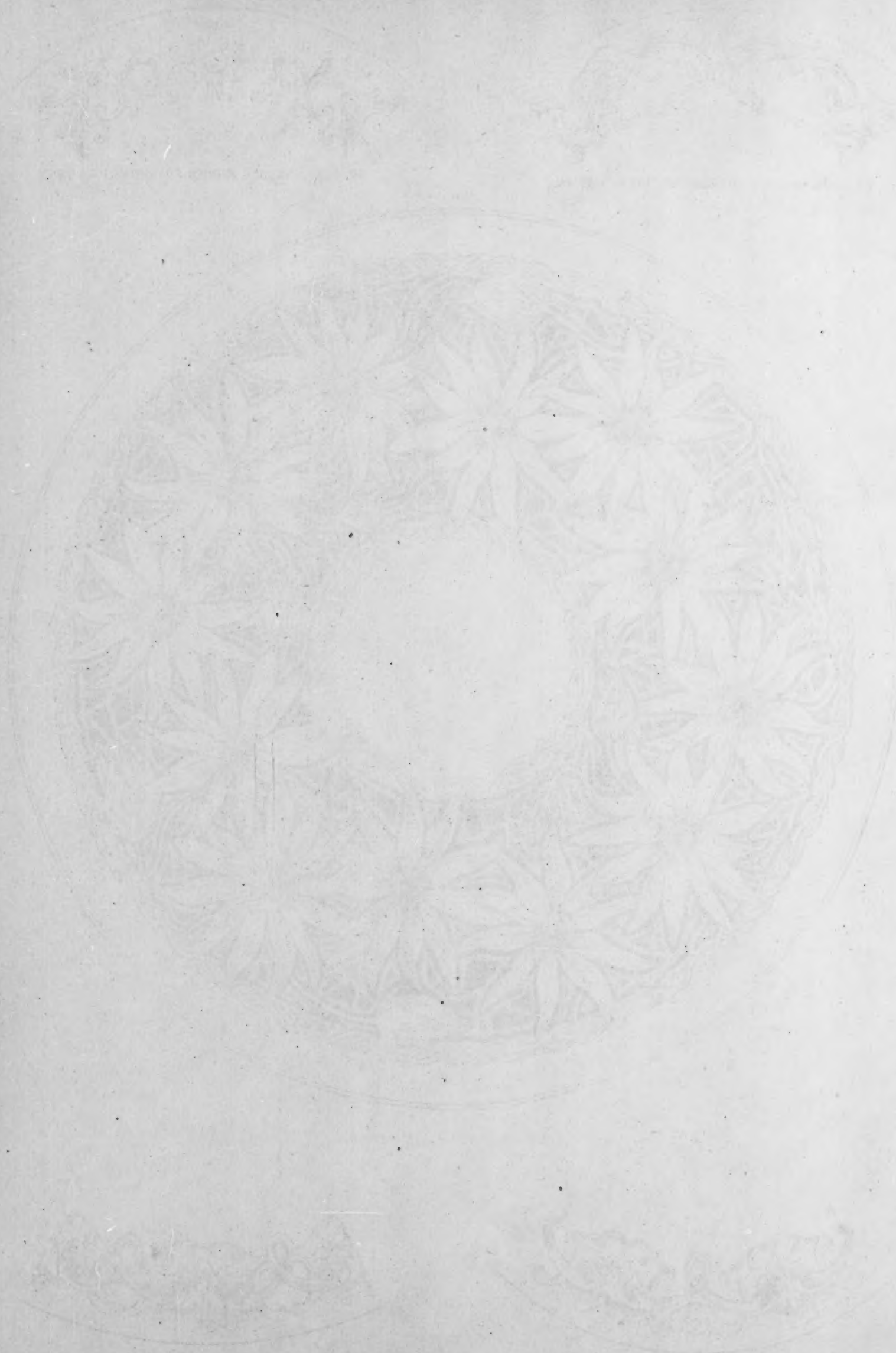
NO. 1027.—PLATE DECORATION



NO. 1028.—ROCOCO BORDER FOR CHINA PAINTING.

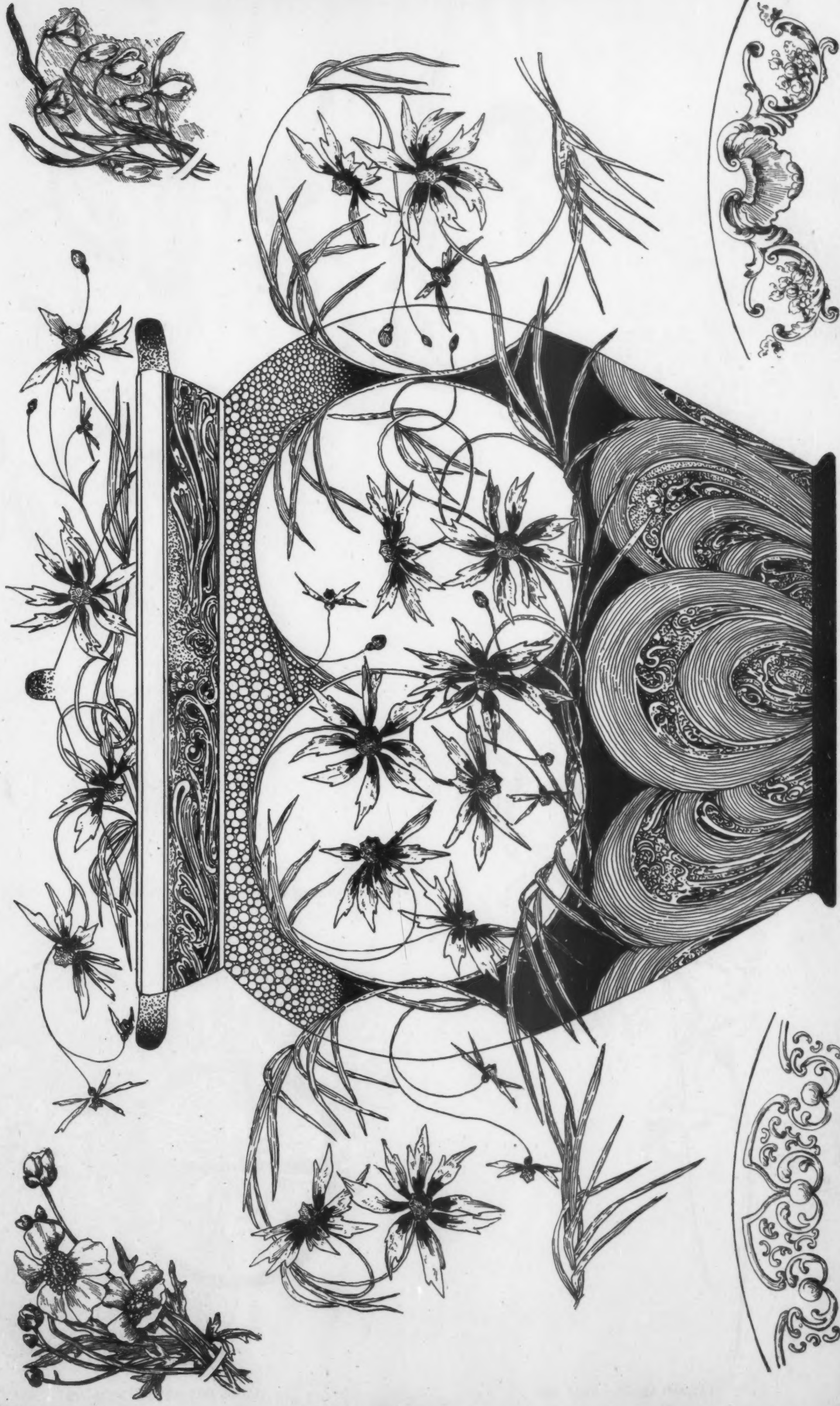


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The Art Amateur Working Designs.

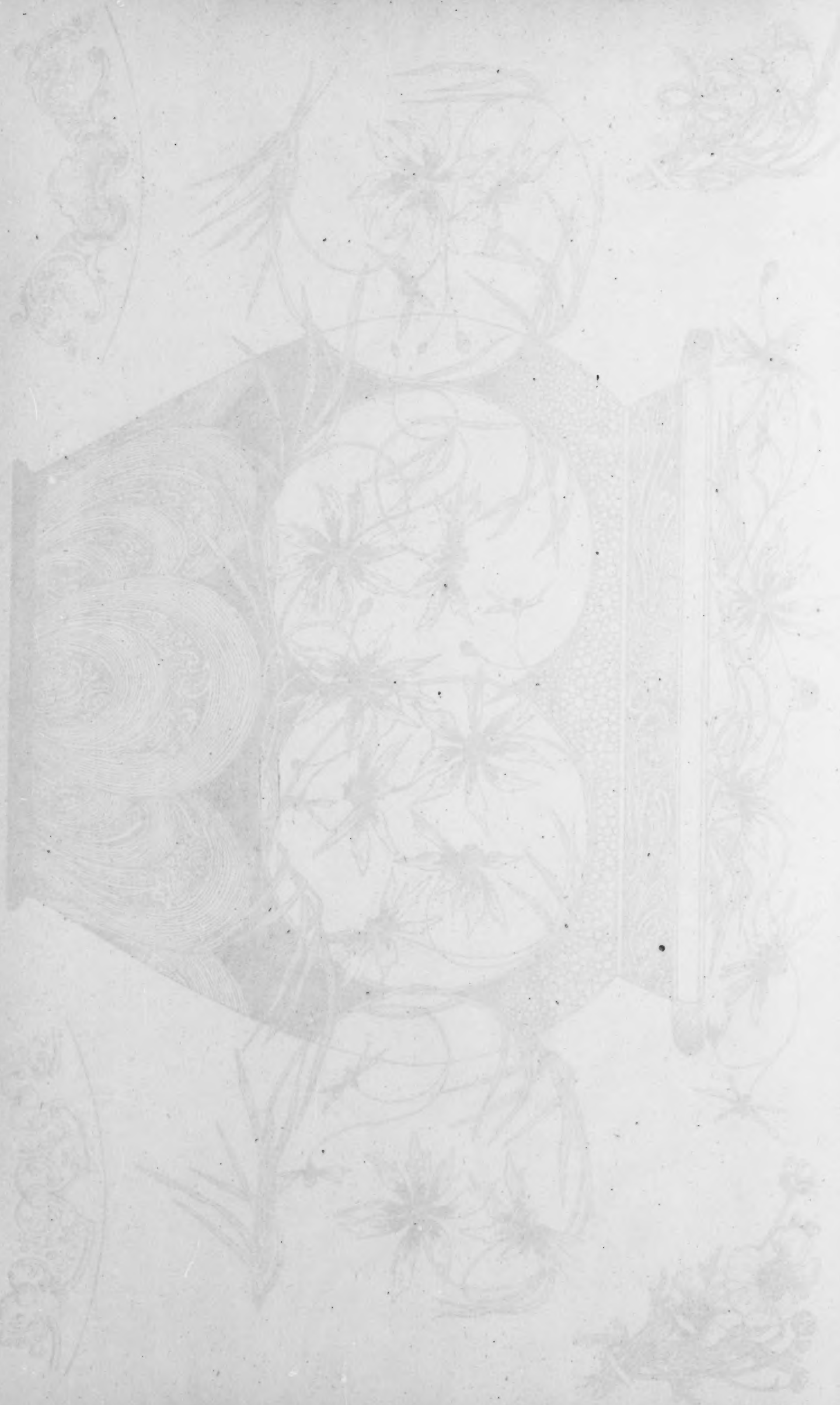
Vol. 26. No. 6. May, 1892.



NO. 1035.—DECORATION FOR A CRACKER JAR.

NO. 1037.—ROCOOCO BORDER FOR CHINA PAINTING.

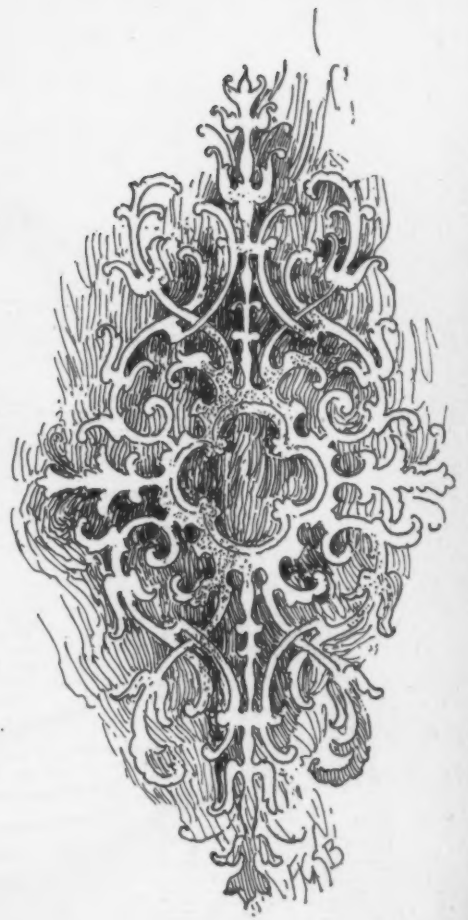
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THE YU MINGTAN / FOLKLORE DESIGN

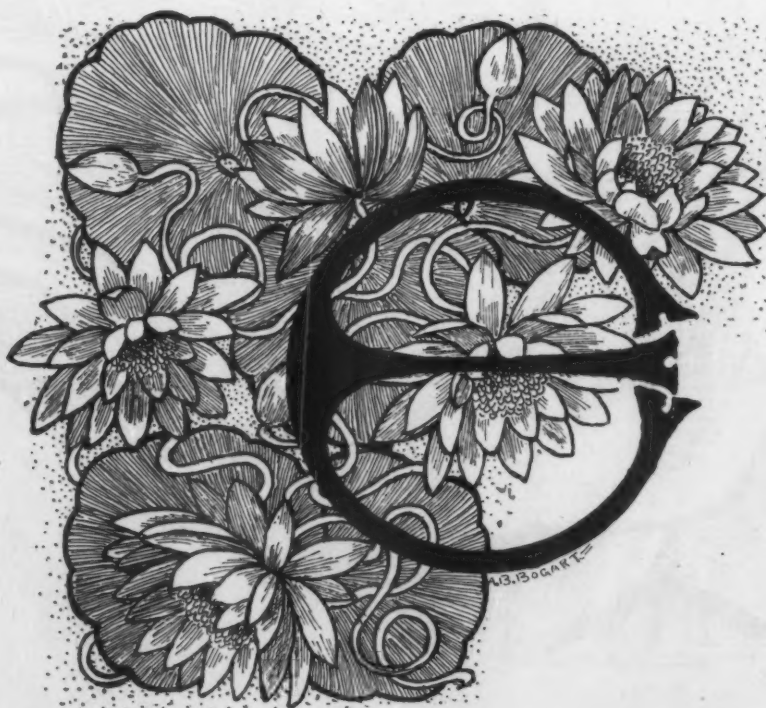


NO. 1030.—FLOWER SPRAY FOR CHINA OR OTHER DECORATION.



NO. 1031.

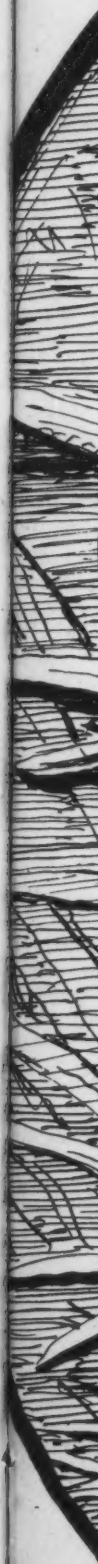
DESIGN FOR APPLIQUÉ WORK.

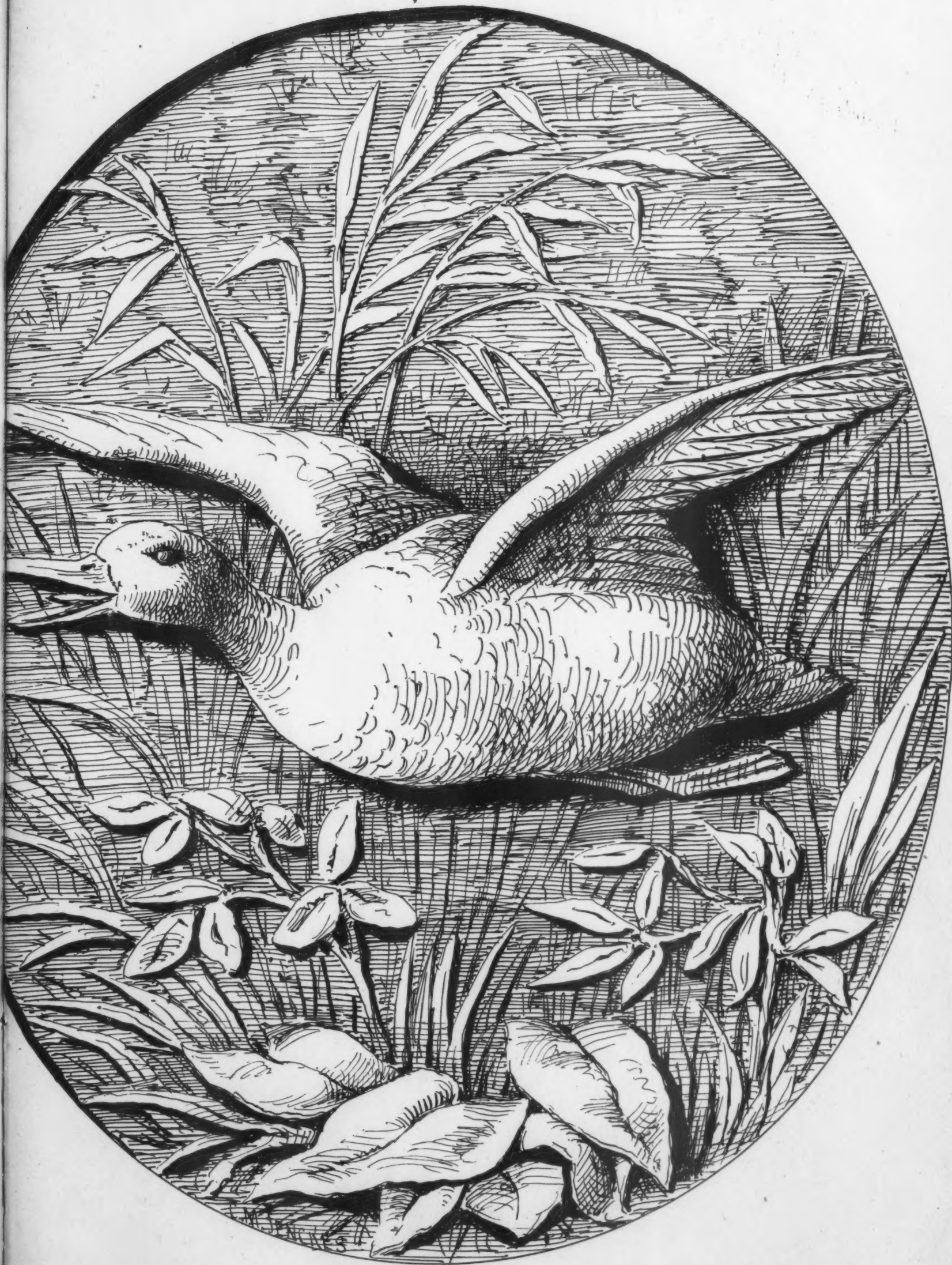


NO. 1034.—DECORATIVE INITIAL.



NO. 1032.—ROMAN HYACINTH.





NO. 1033.—PANEL FOR WOOD CARVING.